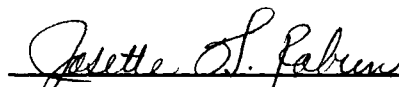
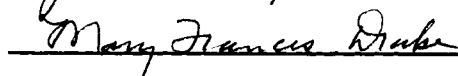
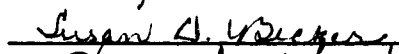
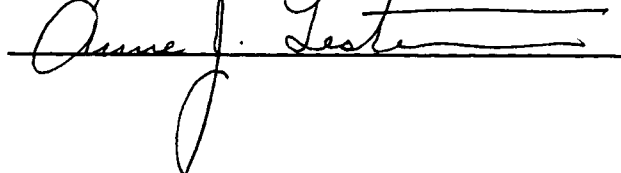


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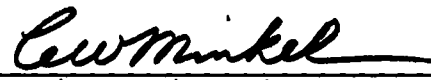
I am submitting herewith a dissertation by Margaret Ann Prater Jeffries entitled "The Baumann Brothers (1887-1913), Knoxville, Tennessee Residential Architecture and Interior Design." I have examined the final copy of this dissertation for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Doctor of Philosophy, with a major in Human Ecology.


Robbie G. Blakemore, Major Professor

We have read this dissertation
and recommend its acceptance:

Accepted for the Council:


Associate Vice Chancellor
and Dean of the Graduate School

BAUMANN BROTHERS (1887-1913), KNOXVILLE, TENNESSEE
RESIDENTIAL ARCHITECTURE AND INTERIOR DESIGN

A Dissertation
Presented for the
Doctor of Philosophy
Degree
The University of Tennessee, Knoxville

Margaret Ann Prater Jeffries
May 1993

VOLUME 1

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DEDICATED
TO
BENJAMIN

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ABSTRACT

Joseph and Albert Baumann practiced architecture in Knoxville, Tennessee as the Baumann Brothers from 1887 to 1913. They are considered one of the area's most important architectural firms of the last two decades of the nineteenth century. The origins of the firm started with Joseph F. Baumann, the older of the two brothers, in the early 1870's. By 1872, Joseph began to advertise himself as an architect. As early as 1882, Joseph's younger brother, Albert B., became an apprentice in his architectural firm. In 1887, Albert became a full partner.

This research was limited to the residential structures designed by the Baumann Brothers. However, the commissions of the Baumann Brothers included designed many types of buildings including commercial structures, schools, churches, courthouses, hospitals and residences in Knoxville as well as across East Tennessee.

Because the Baumann Brothers played such a significant role in the design of Knoxville's residential architecture, one of the purposes of this study was to document and catalog the local examples of their residential work in Knoxville, Tennessee. The Baumann Brothers' commissions book included the names of 289 clients who had commissioned the Baumann Brothers to design residential structures. This figure, however, does not include the number of homes

in Knoxville for which the Baumann Brothers provided services for alterations to existing structures. Of the 289 persons commissioning new residential construction, 52 of these clients commissioned more than one residential design from the Baumann Brothers. Of these 52 clients, 39 commissioned two residential designs, 11 commissioned three residential designs, 1 commissioned four residential designs, and 1 commissioned six residential designs. In addition to these multiple commissions, the names of 8 clients, not included in the commissions book, were found during the research of newspapers of the period. The number of residential designs by the Baumann Brothers in Knoxville, or believed to be in Knoxville, is 366. Through the identification of clients and location of structures, analyses were attempted in terms of socio-economic status of these clients correlated with the geographic locations of these houses within and around the city.

A second purpose of this research was to determine the styles which were used by the firm and to compare the stylistic relationships of the Baumann Brothers' residential designs to national trends and characteristics as defined in standard texts on the subject. In so doing, analyses were undertaken for characteristic interior and exterior architectural features of the Baumann Brothers' residential designs. Interior analyses included the study of architectural features used either for enhancement or

definition of spaces and the examination of space planning which includes the layout and functions of rooms. Exterior analyses consisted of an examination of stylistic characteristics of the facade including materials used, overall massing and location of windows, doors, bays, porches, and other protrusions, the roof and chimneys and any additional decorative details. Thus visual evidence was coupled with written and oral documentation to determine stylistic trends and characteristics of homes in Knoxville substantively attributable to the Baumann Brothers. The designs for these homes and others ranged from an interpretation of Richardsonian Romanesque, or a Victorian style Queen Anne to a less fussy Colonial Revival style by the turn of the century. To accomplish these purposes the traditional method of historic research and artifact analysis were used to document and catalog the residential works of the Baumann Brothers firm from 1887 to 1913.

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CHAPTER 1

INTRODUCTION

By the early 1890s, Knoxville had all the makings of a landmark city. Located on the banks of the Tennessee river, Knoxville was connected to the North and the South by the railroad and was flourishing with improvements throughout the city, spawning new and continued growth. Along with this growth came the need for new homes. These, too, saw improvement as compared to the earlier housing stock of Knoxville. As proclaimed by George Engelhardt in his 1891 promotional booklet for Knoxville, ". . . a tendency is clearly exhibited towards a finer and more substantial architecture than was characteristic of the city before."¹ One architectural firm of the day which was responsible for much of Knoxville's architecture was the Baumann Brothers architectural firm.

The Baumann Brothers' architectural designs earned them a distinguished reputation as apparent in a section devoted to them in the Engelhardt promotional booklet. As

¹George Engelhardt, ed., Knoxville, Tennessee. The Engelhardt Series: American Cities no. 25 (New York: George N. Engelhardt, 1891), 43. George Engelhardt traveled the country writing and publishing promotional booklets for American cities. Within this group of booklets entitled The Engelhardt Series: American Cities, he included descriptions for cities such as New Orleans, Atlanta, Charleston, Richmond, Norfolk, Nashville, Memphis, Minnesota, St. Paul, Kansas City, Denver, Cincinnati, Galveston, Houston, Dallas and Ft. Worth.

indicative of their reputation and level of involvement in Knoxville's architecture, Englehardt stated that they, the Baumann Brothers, ". . . plan and execute work every year that will aggregate \$500,000 in value, a total indicating their rank in the profession." Furthermore, "they stand, indeed, at the head of it [the field of architecture] here, both with respect to quality and quantity." ²

The tendency towards finer architecture and professional respect seemed to follow a national trend which began to develop after the Civil War. Architects started as little more than artisans and craftsmen who were educated through practical experience, but after the Civil War these individuals began to emerge as scholars and recognized professionals of architecture. ³ For most of the nineteenth century, those wishing to call themselves architects could, and in so doing were able to engage in the activities associated with this profession at whatever level of involvement and sense of responsibility they so desired. This practice occurred, no doubt, due to the lack of established formal educational curricula and standards for architects. However, late in the nineteenth century architectural programs on a collegiate level were

²Ibid., 44.

³William Seale, The Tasteful Interlude: American Interiors Through the Camera's Eye 1860-1917 (Nashville, Tennessee: American Association for State and Local History, 1981), 22.

established with the founding of such programs in architecture as those at the Massachusetts Institute of Technology in 1868, Cornell University in 1871, and the University of Illinois in 1873.⁴ Within the next decade, several other architectural programs were established following the example used in Europe.⁵ Therefore, study in a university program of architecture became a more common avenue into the profession, and the self-taught designer was becoming obsolete.

However, in most instances throughout the nineteenth century in America, it was commonly accepted for those claiming to be architects to have had no formal education; thus prospective architects oftentimes obtained the foundation of a professional background by working and learning in the office of those already in practice. Both Joseph and Albert Baumann learned the practice of architecture in this fashion. Joseph learned alongside his father as his father practiced architecture and carpentry and Albert apprenticed in his older brother's architectural

⁴Spiro Kostof, ed., The Architect: Chapters in the History of the Profession (New York: Oxford University Press, 1977), 309. Andrew Fitch in his book American Building (Boston: Houghton Mifflin Co., 1966, 172) gives a date for the establishment of the architecture program at MIT as 1866.

⁵Walter C. Kidney, The Architecture of Choice: Eclecticism in America 1880-1930 (New York: George Braziller, 1974), 8.

firm for five years before becoming a full partner.⁶ This training method closely resembled the system of apprenticeship common in England at the same time. By the 1870s, with the return of the first Americans from Europe who had studied at the Ecole des Beaux-Arts, these older methods of training began to be replaced and architects began to organize themselves into a professional body.⁷

The establishment of an organized body of professional architects came even before the earliest programs in architecture were started. The American Institute of Architects (AIA), with assistance from Richard Morris Hunt, was formed in 1857, the Western Association of Architects in 1870, and on February 24, 1887, the Tennessee State Association of Architects was organized.⁸ The Tennessee group was headquartered in Nashville with W.C. Smith as president and James B. Cook, P.J. Williamson and J.F. Baumann serving as vice-presidents.⁹ Although Joseph Baumann had no formal education in architecture, he played a

⁶Knoxville Journal, 23 November 1942, 1 & 3.

⁷Kostof, 309-310.

⁸James Patrick, Architecture in Tennessee 1768-1897 (Knoxville, Tennessee: The University of Tennessee Press, 1981), 184. Andrew Fitch, in his book American Building (Boston: Houghton Mifflin Co., 1966, 122) gave dates for the founding of the Western Association of Architects as 1884 and their consolidation with the American Institute of Architects in 1889.

⁹Ibid., 184.

major role in establishing a professional organization of architects.¹⁰

With the formation of professional organizations and the establishment of formal educational curricula, it was not long until the registration of architects began to occur. This registration, which usually required educational qualifications and carried with it the exclusive right to the title of architect, occurred by states, with Illinois enacting the first registration law for architects in 1897.¹¹

Besides the Baumann Brothers, in 1887 there were three other architectural firms practicing in Knoxville. These included Beaver & Hoffmeister, Stephenson, Getaz & Co., and G. Williams. In 1900, there were 8 architectural firms: George F. Barber & Co.; Baumann Brothers; Leon Beaver; W. Chamberlain & Co.; M.E. Parmalee; Scott & Thompson; Stair Brothers; and L.C. Waters. In 1913, the last year the Baumann Brothers worked together, there were seven other architectural firms in Knoxville. These included George Barber & Co., W.H. Gildard, R.F. Graf & Sons, A.E. Gredig, S.H. Lynn, M.E. Parmalee & Son, and L.C. Waters.

Although the number of architects increased by one

¹⁰Ibid.

¹¹Kostof, 309.

between 1886 and 1887, the number of contractors and builders increased from 8 in 1886 to 30 in 1887; they decreased to 11 by 1900, but increased to 25 by 1913. These increases likely corresponded to the greater opportunities in the local building trade, followed by slow periods in the building industry.

The trend was becoming one in which plans were provided by an architect for a builder or contractor to construct. Joseph Baumann was one architect who followed this trend as was evident by the "Building Notes" which appeared in the Knoxville Tribune on several occasions. These "Building Notes," submitted by the Baumann Brothers to the newspaper, included the design work being undertaken by the Baumann Brothers architectural firm and who the contractor was for the job. Joseph Baumann advertised himself as an architect as early as 1872¹² and was commissioned by Colonel Charles M. McGhee, a prominent Knoxville citizen and wealthy railroad tycoon, to design and supervise the construction of his palatial Second Empire mansion on Locust Street.¹³ This commission was the impetus which Joseph needed to become one of the best known architects of the time. Before his younger brother joined him in the profession, Joseph

¹²Lucile Deaderick, ed., Heart of the Valley: A History of Knoxville, Tennessee (Knoxville, Tennessee: The East Tennessee Historical Society, 1976), 494.

¹³Daily Press and Herald, 2 June 1872.

designed numerous buildings including residential, commercial, and public architecture. Albert Baumann joined his brother as an apprentice in 1882,¹⁴ and the two formed the Baumann Brothers architectural firm in 1887.¹⁵ The brothers worked together until 1913, at which time Joseph took semi-retirement due to declining health. Joseph did, however, continue his interest in the field until his death on April 14, 1920 at the age of 76 years.¹⁶

After Joseph left the firm, Albert practiced independently from 1913 to 1922. In 1922, his son Albert Jr. joined him to establish the firm of Baumann and Baumann. Albert Sr. remained active in his office until October 28, 1942. He died less than a month later, having been ill, of a heart attack on November 22, 1942.¹⁷

The Baumann Brothers designed a variety of architecture including residential, commercial, ecclesiastical, and public. Their residential commissions included designs for some of Knoxville's most influential citizens of the times. Among their clientele were lawyers, doctors, railroad tycoons, real estate developers, and industry magnates, as well as bankers and business owners.

¹⁴Daily Chronicle, 28 June 1882.

¹⁵Knoxville City Directory (Knoxville, Tennessee: E.W. Crozier, 1887), 668.

¹⁶Knoxville Journal, 15 April 1920.

¹⁷Knoxville Journal, 23 November 1942.

It is possible that their social involvement afforded them the opportunity to meet potential clients on a daily basis. Joseph and Albert were active in their church, Fifth Avenue Presbyterian Church, formerly Third Presbyterian Church. Both were deacons and members of the Masonic Fraternity. In addition, Albert was elected as an elder in his church, an office he held until his death as well as a holding numerous positions and achieving many honors including lifetime membership in the Benevolent and Protective Order of Elks, and membership in the Kerbela Temple of the Mystic Shrine.¹⁸

However, the Baumann Brothers' clientele did not only include the prominent citizens of Knoxville, but the less influential white collar and blue collar workers as well. Thus, not only did they design for the business and factory owners, but they also designed for those who worked in these establishments. The residential designs of the Baumann Brothers ranged from an interpretation of Richardsonian Romanesque, Queen Anne and Shingle styles to a more simple Colonial Revival style by the turn of the century.

The success of the Baumann Brothers as architects is intertwined with the growth of Knoxville as a transportation, commercial and industrial center. Like many

¹⁸Knoxville Journal, 15 April 1920, and 23 November 1942, Knoxville Men and Women of Affairs (Knoxville, Tennessee: Great Smoky Mountains Publishing Co., Inc, 1928), np.

other towns, Knoxville did not undergo significant development until after the Civil War.¹⁹ As the Civil War began, Knoxville was little more than a small commercial center near the foothills of the Great Smoky Mountains located along the railroad lines that connected the South with the more urban areas to the North and West.

As early as the 1830s, Knoxville's businessmen realized the benefits rail connections could bring to both the town and themselves. By the 1850s, two separate railroad companies, the East Tennessee & Virginia and the East Tennessee & Georgia, began to build to connect Knoxville with the existing railroads in Virginia and Georgia.²⁰

William F. Baumann Sr. and his family came to Knoxville on the first train which traveled the newly completed tracks

¹⁹There are numerous books detailing the history of Knoxville before and after the Civil War. These include but are not limited to: Betsey Beeler Creekmore, Knoxville (Knoxville, Tennessee: The University of Tennessee Press, 1976); Lucile Deaderick, ed. Heart of the Valley: A History of Knoxville, Tennessee (Knoxville, Tennessee: The East Tennessee Historical Society, 1976); William J. MacArthur, Jr., Knoxville's History: An Interpretation (Knoxville, Tennessee: The East Tennessee Historical Society, 1978); Michael J. McDonald and William Bruce Wheeler, Knoxville, Tennessee: Continuity and Change in an Appalachian City (Knoxville, Tennessee: The University of Tennessee Press, 1983); Mary U. Rothrock, ed., The French Broad-Holston County (Knoxville, Tennessee: The East Tennessee Historical Society, 1946).

²⁰William J. MacArthur, Jr., Knoxville's History: An Interpretation (Knoxville, Tennessee: The East Tennessee Historical Society, 1978), 20.

on June 22, 1855.²¹ At this time, the family of William Baumann Sr. consisted of his wife, Catherine, and four children, Catherine, William F. Jr., Joseph F., and Charles.²² Two children, Mary F. and Columbus, died as a result of an epidemic in Charlestown, Tennessee, before the family made the trip to Knoxville.²³ After moving to Knoxville, Elizabeth, Lovenia and Albert were born into the Baumann family.²⁴

Before coming to Knoxville, William Baumann had worked as a shipbuilder in Savannah, Georgia.²⁵ When the family came to Knoxville from Charlestown, Tennessee, William undertook the practice of carpentry and building.²⁶ By

²¹Mary R. Rothrock, ed., The French Broad - Holston County (Knoxville, Tennessee: The East Tennessee Historical Society, 1946), 106.

²²U.S., Department of Commerce, Bureau of the Census, United States Population Schedules of Bradley County, Tennessee, 1860: Population.

²³Michael Andrew Tomlan, "Joseph F. Baumann (1844-1920), Architect of the First Knoxville" (Bachelor of Architecture thesis, University of Tennessee, 1973), 2.

²⁴U.S., Department of Commerce, Bureau of the Census, Eighth and Ninth Census of the United States, 1860 and 1870: Population, Vol. 10 & Vol. 14.

²⁵Knoxville Men and Women of Affairs (Knoxville, Tennessee: Great Smoky Mountains Publishing Co. Inc., 1928), np.

²⁶Williams' Knoxville Directory, City Guide and Business Mirror, 1859 vol. 1, (Knoxville, Tennessee: C.S. Williams, 1859), 35. This is the first volume in a multi-volume set of directories for Knoxville. Titles within the series have varied through the years. Hereafter reference will be made to Knoxville City Directory.

1859, William advertised in the Knoxville city directories as a carpenter.²⁷ During his working career, William was known as ". . . an architect and builder of considerable note and much ability."²⁸

However, by the end of the 1860s, William was quickly becoming incapable of any active involvement in building due to a crippling arthritic condition.²⁹ During the later years of William's working career, his son Joseph began working along side him to learn the architectural trade.³⁰ By 1872, Joseph began to advertise as an architect; then in 1882, his 18 year old brother Albert, having a natural talent for the trade of his father and brother, joined him as an apprentice.³¹ The partnership known as the Baumann Brothers was formed in 1887.³² (Figure 1.1)

This partnership was formed at a most opportune time. Despite the fact that Knoxville's development into a city

²⁷Ibid., 35.

²⁸Men of Affairs in Knoxville (Knoxville, Tennessee: Journal and Tribune Publishing Co., 1921), 75.

²⁹Tomlan, 5.

³⁰James Patrick, Architecture in Tennessee 1768-1897 (Knoxville, Tennessee: The University of Tennessee Press, 1981), 183.

³¹Men of Affairs in Knoxville (Knoxville, Tennessee: Joe L. Baker and Stuart Lowe, 1917), np.

³²Joseph L. Herndon, "Architects of Tennessee until 1930: A Dictionary." (Masters thesis, Columbia University, 1975), 18.

KNOXVILLE CITY DIRECTORY 55

J. F. BAUMANN. ALBERT B. BAUMANN.

BAUMANN BROS.,
ARCHITECTS,
122 GAY ST.,
Knoxville, Tennessee.

Figure 1.1. The first advertisement for the Baumann Brothers architectural firm. Source: 1887 Knoxville City Directory, Special Collections, University of Tennessee, Knoxville.

was well underway before the war, Knoxville, like many other Southern towns, labored for many years after the war during the period known as "Reconstruction." These years of reconstruction saw Knoxville develop as a major Southern commercial center. Indeed after the war, a new urban elite was being formed in Knoxville. This group was composed of pre-war aristocrats who had been caught up in this new spirit of economic development and Northerners, brought here by the war, who decided to stay in search of business opportunities. In addition, there were Knoxvilleians who were not among the wealthy before the war but who envisioned the city's potential and were prompted to take advantage of it.³³ For these men, the great vision, soon to become reality, was that the combination of natural resources, outside capital, good rail connections and a growing population would make Knoxville a major commercial and industrial center.

From its humble beginning in 1791 to the 1850s, Knoxville grew steadily, although slowly. However, between 1860 and 1880 the population more than doubled from 3,704 in 1860 to 9,693 in 1880.³⁴ The basis for this influx of

³³Michael J. McDonald and William Bruce Wheeler, Knoxville, Tennessee: Continuity and Change in an Appalachian City (Knoxville, Tennessee: The University of Tennessee Press, 1983), 18.

³⁴William J. MacArthur, Jr., Knoxville's History: An Interpretation (Knoxville, Tennessee: The East Tennessee Historical Society, 1978), 30.

people was the rapid development of transportation, commerce and manufacturing.

During the 1880s, the growth of Knoxville intensified. According to the Annual Handbook of Knoxville, Tennessee for the year 1892, the growth of the city during this decade was ". . . justly styled phenomenal."³⁵ During the decade 1880-1890, Knoxville had its highest percentage of population increase of 132%. In contrast to the next decade in which the population of Knoxville grew by only 45%.³⁶ By 1900, Knoxville's population had risen to 32,637.³⁷ These increases in population were due in part to natural population growth but also to the annexation of surrounding neighborhoods. These annexations included McGhee's addition (later Mechanicsville) in 1883, West Knoxville (later known as Ft. Sanders and earlier as White's and Ramsey's additions) in 1898, and the neighborhood north of Baxter Avenue in 1898.³⁸ After first correlating earlier designations for neighborhoods with those of the present day, the present day nomenclature will be used.

Between 1900 and 1910, the city's population growth was

³⁵H.M. Branson, Annual Handbook of Knoxville, Tennessee for the Year 1892 (Knoxville, Tennessee: Tribune Job Office, 1892), 17.

³⁶Deaderick, 100.

³⁷McDonald and Wheeler, 22 & 24.

³⁸Deaderick, 100.

only 11.7%, a rate less than natural increase alone would produce. ³⁹ However, during this decade, areas surrounding the city, outside the corporate limits, were experiencing dramatic growth rates. Knoxville did not annex any surrounding communities during this time and as available land within the city became scarce and transportation improved, people began to move outside the city limits to suburban areas which were developing. As a result, the population in the county alone increased 38.8%, until by 1910 almost 40% of the county's total population was living in suburbs such as Lonsdale, Oakwood, Park City, Mountain View and Sequoyah Hills (formerly Looney's Bend). ⁴⁰

With the changes which occurred in population, came the inevitable expansion of the city and the development of residential areas both inside the city and outside its boundaries. Like many other cities across the nation, Knoxville's railroad stations and freight yards, built at the heart of the city, drove out wealthy residents; thus the city center became the most desirable location for factories and other associated businesses. ⁴¹ The areas between Knoxville's First and Second Creeks were limited in the availability of land for development and were rapidly becoming the

³⁹McDonald and Wheeler, 34.

⁴⁰Ibid., 34.

⁴¹Patrick, 210.

commercial center. As a result, residential developments, which had previously tended to concentrate in the area of First and Second Creek, began to expand and develop to the west, north and east of the center city.

During this dramatic development and expansion of the city, residential construction began to boom. In 1881, Knoxville was reported to have had 2,875 houses; this number grew to 7,312 by 1891.⁴² It was estimated that between 1889 and 1892 there was at least \$2,000,000.00 expended for new residences to house Knoxville's growing population.⁴³ In 1890 and 1891, there were 324 building permits issued with estimated values totaling \$377,017.00.⁴⁴ A housing survey of Knoxville undertaken in 1939 revealed that over 20%, or more than 5,000, of all the city's houses at that time had been constructed between 1895 and 1904.⁴⁵ The foregoing trends of this period helped the Baumann Brothers become one of the most prosperous and successful firms in the city.

The expansion and development of the city took place in several areas. By the 1880s, to the north and northwest of Knoxville's commercial center were located clusters of mill

⁴²Deaderick, 100.

⁴³Engelhardt, 43.

⁴⁴Ibid., 43.

⁴⁵McDonald and Wheeler, 22.

villages such as Brookside Village and Mechanicsville.⁴⁶ Near these areas were located most of Knoxville's heavy industry, railroad shops and the Knoxville Iron Company.⁴⁷ These suburban communities and others built in North Knoxville were areas for the working and middle class. The houses were in the simple Queen Anne style, mostly two-story with a few cottages sprinkled through the neighborhoods. Generally speaking, there was very little ornamentation adorning these homes. However, they still had the characteristics of the Queen Anne style with porches, balconies and projecting bays. This less pretentious style was typical of houses built in the working class neighborhoods across Knoxville. The Baumann Brothers, both of whom lived in the North Knoxville area, were responsible for numerous homes in this area.

As was common in Knoxville, the Baumann family built homes close to other family members in North Knoxville. Homes for sisters, Elizabeth and Lovenia, and their families were built on Deery Avenue. The Baumann Brothers designed homes for other families which were built in North Knoxville including William Caswell, C.H. Swan, George Camp, Charles Wright, James Perkins, and William Caldwell.

Early in the city's industrialization, factory owners,

⁴⁶Ibid., 21.

⁴⁷MacArthur, 32.

foremen and workers had lived close to one another. With the increased deterioration of the air and streets as well as the growing desire to separate themselves from the working class, many of Knoxville's wealthier citizens began to build in fashionable neighborhoods such as Fort Sanders on the fringes of the city. Even further west, the suburbs were developing along Kingston Pike east of Cherokee Boulevard. The homes in this area were grandiose on large estate size plots of land. Bruce Keener, J.E. Lutz, J.E. Chapman, and Inge Murphy were businessmen who had homes built which were designed by the Baumann Brothers for this area.

Linking the business district and the neighborhoods within the city and those along the boundaries was an extensive streetcar system which had been powered by electricity since 1890.⁴⁸ The continual extension of the streetcar lines probably played a key role in suburban expansion.⁴⁹ Eastward expansion of the electric streetcar service brought rapid development in that direction. Such neighborhoods as Holston Hills, Park City, and Lake Park developed and prospered. A sprawling country residence, "Idlehour," designed by the Baumann Brothers in 1903, was built on a 1,200 acre estate in the area now known as

⁴⁸Ibid., 50.

⁴⁹McDonald and Wheeler, 26.

Holston Hills. Park City, the area around Magnolia Avenue, contained homes, designed by the Baumann Brothers, for the families of Hamlet Misner, Carlos Maples and Max Finklestein. Lake Park, situated in the suburbs further east along Magnolia Avenue than Park City, featured the home of Nat Woodward, also designed by the Baumann Brothers.

During the postwar years of the nineteenth century, the wealthy elite had begun to move from the older residential neighborhood to newer more opulent suburbs. Fort Sanders was an especially welcome addition to the city. Before 1870, however, the area west of Second Creek, consisted of the University with a half dozen buildings or so, but very little residential development.⁵⁰ However, this began to change as development occurred along Cumberland Avenue and the area around the University. Opulent homes designed by the Baumann Brothers were built here for such citizens as George Andes, W.W. Woodruff Jr., Asa Hazen, J.E. Briscoe, Sam House, J.E. Borches and William K. McClure.

In Fort Sanders, incorporated in 1888 and annexed to the city in 1898, magnificent late Victorian residences were built. Many of these homes typically characterized the late Victorian style by having wide wraparound porches, bay windows and a profusion of gingerbread ornamentation.⁵¹

⁵⁰MacArthur, 32.

⁵¹McDonald and Wheeler, 22-23.

Topographically, Fort Sanders was built on a low ridge with a narrow crest and gentle slopes that descended southward toward the Tennessee River and northward to the narrow valley. The principal thoroughfares of Fort Sanders - Clinch, Laurel, Highland, Forest and Grand Avenues - ran parallel to the ridge. Although the entire neighborhood was one that was viewed by the citizens of Knoxville as being affluent, degrees of prosperity were reflected in the types of houses and the occupations of inhabitants from the top of the ridge downward.

The most pretentious houses were located on Laurel Avenue along the crest of the ridge. The Baumann Brothers were responsible for the design of numerous homes located on Laurel Avenue. These included the homes of R.R. Swepson, M.L. Ross, I.W. Fiske, E.C. Briscoe, John R. Cox, George Helm and James Hall. Here, in homes designed during the last decades of the nineteenth and early years of the twentieth centuries, lived the factory owners and businessmen of Knoxville.

Highland Avenue, which was geographically and socially two blocks above Grand Avenue and one block below Laurel Avenue, was a street where white collar workers lived.⁵² James Agee, in his book, A Death in the Family remembered Highland Avenue as inhabited by men who ". . . were mostly

⁵²"Knoxville Heritage Walking Tour Guide" (Knoxville, Tennessee: Knoxville Heritage Inc., 1977), 1.

small businessmen, one or two very modest executives, one or two who worked with their hands, most of them clerical and most of them between thirty and forty-five." ⁵³ Homes for J.P. Edmonson, L.P. DeGroat, J.J. Craig, Jacob Staub and A.E. Staub, located on Highland Avenue, were designed by the Baumann Brothers.

Other streets in the Fort Sanders area also displayed the Baumann Brothers talents. Clinch Avenue was the address of homes for H.W. Hall, Mary Ijams, and Susan Scott, all of whom had commissioned the Baumann Brothers to design residences for them. These homes were a mixture of simple to elaborate Queen Anne style designs. Along White Avenue, homes were constructed for J.E. Ross, Mrs. Wm. Meek and Professor C.D. Schmitt based on designs by the Baumann Brothers.

By the turn of the century, Knoxville definitely looked like a city. Many of the outlying suburbs had been annexed and outside the new city limits other developments were growing. Park City, Lonsdale and Lincoln Park competed with one another as residential areas on the fringes of town; beyond these, Fountain City was rapidly developing. The opening of the steam railroad to Fountain City, replaced with an electric line in 1905, started a real

⁵³James Agee, A Death in the Family (New York: McDowell, Obolensky, 1938), 1.

estate boom further north of the city.⁵⁴ J.C. Woodward, developer of Fountain City,⁵⁵ had a rambling Richardsonian Romanesque home constructed in the heart of Fountain City which was designed by the Baumann Brothers. To the south of the city, Peter Blow had a palatial home built on land commanding a view of the Tennessee River and later dubbed Blows Ferry.

I. SIGNIFICANCE

Within, across and around Knoxville, new homes were being built from commissioned designs of the Baumann Brothers. This research involves the study, documentation and compilation of the residential designs in Knoxville of two important design leaders, Joseph F. and Albert B. Baumann, who practiced architecture in Knoxville as the Baumann Brothers from 1887 to 1913. Joseph, the older of the brothers, was practicing architecture in Knoxville as early as 1872. In 1887, Albert, who had worked in his brother's office since 1882, became a full partner and the successful architectural firm of the Baumann Brothers was formed.

⁵⁴MacArthur, 45.

⁵⁵At the time J.C. Woodward developed Fountain City it was referred to as Fountain Head.

To date, no substantive research and written documentation of the Baumann Brothers' contribution to the built environment of Knoxville has been undertaken. However, Michael Tomlan, as an undergraduate student in The School of Architecture at the University of Tennessee, Knoxville, conducted research which covered much of Joseph Baumann's earlier work including Colonel C.M. McGhee's home (1872), the Third Presbyterian Church (1875-76), the Kern's Block (1875-76), and the Cowan-Briscoe House (1879). Within his research, Dr. Tomlan mentioned works by Joseph and Albert before the two formed the Baumann Brothers architectural firm in 1887.⁵⁶

Preliminary research revealed a proliferation of books and articles about the history of Knoxville and its people; these dealt primarily with biographical, social, economic and political aspects. Furthermore, computerized interlibrary data bank research and extensive research by the author revealed no research or publication of any scholarly depth or significance that focused specifically on the Baumann Brothers and their architecture. Thus, it is imperative that such research and documentation be

⁵⁶Michael Tomlan, currently on staff at Cornell University, is considered the authority on George Barber and his mail-order house plans. The research he did on the early works of Joseph F. Baumann, entitled "Joseph F. Baumann (1844-1920), Architect of the First Knoxville," is unpublished but can be found in Special Collections at the University of Tennessee, Knoxville.

undertaken before further destruction of significant structures takes place. Knowledge of the stylistic characteristics of the architecture of the Baumann Brothers will allow more sensitive preservation of significant features in adaptive use projects.

The Baumann Brothers are credited with the designs of the homes for many of Knoxville's prominent and well known citizens of the time. But, their commissions were not limited to the upper echelon of Knoxville's society; included in their commissions were designs for cottages and city houses for the "lesser known" citizens of Knoxville. These homes, whether for the rich or not so rich, were located in all areas of Knoxville.

Due to advances in technology, the sprawling of the suburbs, the development of the business sector in downtown Knoxville and the growth of the University of Tennessee many of these historic homes have been destroyed. The importance of documenting and cataloging these cannot be overemphasized; since many have already been destroyed, extant structures must be studied before they too fall victim to destruction. In addition, the accumulation of primary evidence, both visual and written, will produce a valuable document to illustrate the contribution of the Baumann Brothers to the architectural history of Knoxville.

With the increased interest in historic preservation across the nation, it seems only natural that Knoxville will

be part of this growing movement to save its built history. More than half of every construction dollar is currently being utilized in the area of preservation/restoration and adaptive use of historic structures.⁵⁷ Allan Cox, president of the East Tennessee Chapter of the American Institute of Architects and employee of Bullock, Smith and Partners, explained that his firm had remained busy during a recent slump in the architectural and construction industry. He stated, "Right now we're seeing a lot more smaller jobs, and the big market is in renovation and restoration."⁵⁸ This research as it pertains to existing Baumann Brothers structures will substantiate an enormous potential for the preservation of these structures.

II. PURPOSES AND METHODOLOGY

The Baumann Brothers played a significant role in Knoxville's architectural development. Preliminary investigation indicated that the Baumann Brothers designed many types of buildings including commercial structures, schools, churches and houses in all areas of Knoxville as well as across East Tennessee. A substantial number of

⁵⁷Staff member of the National Trust for Historic Preservation, interview by author, 26 January, 1993.

⁵⁸The Knoxville Journal, 29 May 1991, 2A.

residential designs were commissioned by clients in Knoxville. A total of 366 residential structures (representing 297 clients) were included within the commissions book of the Baumann Brothers' firm.

Because the Baumann Brothers played such a significant role in the design of Knoxville's residential architecture, one of the purposes of this study was to document and catalog the local examples of their residential work in Knoxville, Tennessee. Through the identification of clients and location of structures, analyses were attempted in terms of socio-economic status, as determined by occupation, of these clients correlated with the geographic locations of these houses within and around the city.

A second purpose of this research was to determine the styles which were used by the firm and to compare the stylistic relationships of the Baumann Brothers' residential designs to national trends and characteristics as defined in standard texts on the subject. In so doing, analyses were undertaken for characteristic interior and exterior architectural features of the Baumann Brothers' residential designs. Interior analyses included the study of architectural features used either for enhancement or definition of spaces and the examination of space planning which includes the layout and functions of rooms. Exterior analyses consisted of an examination of stylistic characteristics of the facade including materials used, overall

massing and location of windows, doors, bays, porches, and other protrusions, the roof and chimneys and any additional decorative details. Thus visual evidence was coupled with written and oral documentation to determine stylistic trends and characteristics of homes in Knoxville substantively attributable to the Baumann Brothers.

At the time the Baumann Brothers were practicing architecture, other architects in Knoxville and across the nation were designing homes in a variety of architectural styles. George Barber, another Knoxville architect, was designing homes in the Queen Anne style and later in the Colonial Revival and Neoclassical styles through his mail-order catalogs. Barber, originally from Illinois, moved to Knoxville in 1888. Before moving to Knoxville, Barber produced two publications, each containing his own designs. As Michael Tomlan suggests, "Perhaps owing to the rather stiff hold which more established architects had in Knoxville, it was some time before any of Barber's larger domestic designs were constructed locally."⁵⁹ This was probably reason enough for Barber, living in Knoxville, to place an increased emphasis on his mail-order architectural practice. Barber continued to publish mail-order catalogs as well as a series of samplers, nine in all; this took the

⁵⁹ George F. Barber's Cottage Souvenir Number Two, with a new introduction by Michael A. Tomlan (Watkins Glen, New York: American Life Foundation and Study Institute, 1982), 7.

mail-order plan business one step further. Not only did he provide the client a house design customized to his needs, but, if desired, he provided the materials and building elements necessary for construction; these were packed in crates and shipped via the railroad to the building site.⁶⁰

Another local and contemporary architect, R.Z. Gill, introduced the style of building known as flats, and these along with hotels and public buildings were his specialty. On the national level, residential designs extended from Queen Anne, Shingle and Richardsonian Romanesque styles, collectively known as Late Victorian, to variations and adaptations of Neo-Classical and Colonial Revival.

To accomplish these purposes the traditional methods of historic research and artifact analysis were used to document and catalog the residential works of the Baumann Brothers firm from 1887 to 1913. That is, primary documents and structures contemporary to the period of investigation were used to determine the clients, dates of construction for identified residences, stylistic characteristics of residences designed by the Baumann Brothers, and the extent to which the firm followed national stylistic trends.

Central to this research was the compilation of the primary list of clients along with the structures for which the Baumann Brothers provided designs. The collection of

⁶⁰Ibid., 5-11.

correlated data included the geographic location and dates of construction of both extant and demolished residences in the Knoxville area. Toward this purpose, significant primary sources included the commissions book and cash ledgers of the Baumann Brothers firm, city directories of Knoxville, deeds, newspapers, and the Sanborn-Perris Fire Insurance maps.

The Baumann Brothers' commissions book is housed in the archives of the Knoxville architectural firm of Kaatz, Binkley, Jones, and Morris, the successor firm of the Baumann Brothers.⁶¹ The commissions book, a collection of tattered and yellowed papers, contained names grouped together by the first letter of the last name; these were not alphabetized. Given with each name was a brief description of the type of structure and the type of work to be accomplished (as plans, details, sketches, blueprints, etc.). (Figure 1.2) Not always, but often, a location of the structure was given, however, the address was not consistently noted. Frequently provided was a date which was assumed to be the date when the work was undertaken. This conclusion was based on comparisons of the dates noted in the commissions book with dates for the same structure given in other primary sources, as newspaper entries, city directories and deeds. Although the origination date of the

⁶¹For the chronological succession of architectural firms to the Baumann Brothers see Appendix C.

BACKMAN, REV.	COTTAGE (ADD. 1914)	FOUNTAIN CITY	PLANS	1923	B-21
BAUMANN, ALBERT B.	RES. WITH ALTERATIONS	840 N. 4TH. AVE.	P. & D.	1916	B-21
BELL, R. H.	COTTAGE	" " " "	PLANS	1896	B-21
BACON, CHAS. H.	RESIDENCE	LOUDON, TENN.	P. & D.	1911	B-16
BART, MORRIS	BUSINESS HOUSE	219 S. GAY STREET	P. & D.	1915-1924	B-4 47
BRISCOE, COL. DAN	STABLE	W. CUMBERLAND AVE.	P.	1904	B-16
BAUMANN, J. F.	STABLE	N. 3RD. AVE.	P.		B-4
BAILEY, MRS. ADELIA	RESIDENCE	E. MAGNOLIA AVE.	P.	1908	B-16
BUSINESS BLDG. (1 STORY)	(NOT BUILT)	121 S. GAY ST.	P. & D.	1920	B-16
" "	" "	113-115 S. GAY ST.	P. & D.	1921	B-16
BAUMANN & BAUMANN	BOOK SHELVING	813½ MARKET ST.	D.		B-30
BOYD, MRS. ISABELLA	RESIDENCE	DANDRIDGE PIKE	P.	1902	B-16
BAKER, L. M. G.	RESIDENCE	MIDDLEBROOK PIKE	P.	1898	B-16
BANK, NATIONAL	BANK & OFFICE B.	JELICO, TENN	P.	-	B-14
BOYD, JNO. L.	COTTAGE		P.	1901	B-16
BERRY, A. C.	RES. PERSPECTIVE	HARRIHAN, TENN			B-30
BURGER, JOE	RESIDENCE	MARYVILLE, TENN.	P.	1887	B-30
BAKER, R. T.	RESIDENCE	FOUNTAIN CITY.	P.		B-22
BROYLES, E. A.	"		P.		B-22
BROYLES, MRS. E. A.	"		P.		B-22
BRANDON, A. G.	RESIDENCE	OAK GROVE	P.		B-22

Figure 1.2. Sample page, commissions book. Source: Baumann Brothers' commissions book, Baumann Brothers' archives, Kaatz, Binkley, Jones, and Morris architectural firm, Knoxville, Tennessee.

commissions book is unknown, it includes entries for commissions done as early as 1879 such as the one for plans for J.C. Cowan's residence (Figure 1.3). There are also handwritten entries such as the one for Park City Lowry School which includes the notation that this structure was torn down in May 1935. (Figure 1.4)

It is possible that this compilation of commissions represents an inventory of plans located by drawer. This speculation is based on information found in the last column of the commissions book which includes a letter followed by a number which may have some significance as a filing system (as B-21). Unfortunately, the plans of the Baumann Brothers were destroyed by an overzealous secretary in the 1930s.⁶²

The researcher alphabetized the commissions book entries and then separated them according to structure types completed between 1887 and 1913. From this separation, a group of 358 commissions by 289 individuals were found to have been for some kind of residential structure which the firm designated as residence, cottage, bungalow, double house, country house, city house.⁶³ The majority of the residential commissions were designated as a residence in the commissions book. However, there were 56 listings of

⁶²Mr. Bill Morris, interview by author, written interview, Knoxville, Tennessee, 11 March 1982.

⁶³See Appendix A for designations of residential structures within each commission entry.

(15)

COX, JOHN R.	RESIDENCE	LAUREL AVE.	P.	1905	B-16
CATES, H. M.	RESIDENCE	NEWPORT, TENN.	P. & D.	1903	B-16
CARTER, FRED A.	STORE	SWENTWATER, TENN.	P. & D.	1905	B-14
CAMPBELL, J. R.	APARTMENT HOUSE		P.	1905	B-16
CARHART, H. B.	RESIDENCE	W. CUMBERLAND AVE.	P.		B-22
CASTELL, Y. W.	RESIDENCE		P.	B-2	B-22
✓ COWAN, J. D. ✓	RESIDENCE		P.		B-22
CARWOOD, DR. C. M.	RESIDENCE	E. SCOTT AVE.	P.		B-15
CONNELLY, MRS. B. A.	RESIDENCE		P.		B-22
CARSON, MRS. A. M.	RESIDENCE		P.		B-22
CRESS, A. J.	RESIDENCE		P.		B-22
CASWELL, WALTER	RESIDENCE	LENOIR CITY, TENN.	P.		B-15
CHAPMAN, JNO. E.	RESIDENCE (OLD FRAME)		P.		B-24
COLORED HIGH	SCHOOL ADD.	PAYNE ST.	SKETCHES	1915	B-30
CAUL, H. E.	RESIDENCE, RM.	LINCOLN PARK	P.	1917	B-30
CALLISON, M. S.	BUILDING, RM.	MIDDLESBORO, KY.	SKETCHES		B-22-5
CRUZ-STERLING CO.	CABINET	GAY STREET	DETAIL	1910	B-30
COTTAGE - FOUR ROOMS					B-30
CENTRAL M. E. CHURCH	PLOT OF STREETS				B-30
CUMBERLAND PRESBYTERIAN	CHURCH	LOUDON, TENN.	SKETCHES		B-13
CARNEGIE LIBRARY (COL.)	LIBRARY	E. VINE AVE.	SKETCHES	1917	B-14

Figure 1.3. J.C. Cowan, commissions book entry (seventh line). Source: Baumann Brothers' commissions book, Baumann Brothers' archives, Kaatz, Binkley, Jones, and Morris architectural firm, Knoxville, Tennessee.

PATTON, H. D.	RES. DOW.	MEMPHIS, TENN.	PLANS		B-17
PRUSSER, H. D.	RES. DOW.	MEMPHIS, TENN.	P. & D.	1924	B-17
PRICK, T. D.	RES.	CITY	RES.	1924	B-18
PARK CITY L. S. CHURCH "LITTLE BRICK"	CHURCH	N. FIFTH AVE.	P. & D.	1924-25	B-18
PETERS, H. D.	BUNGALOW	CITY	P. & D.	1922	B-18
POWELL STATION SCHOOL	SCHOOL	POWELL STATION	P. & D.	1916	B-18
PATTERSON BLDG.	RES. STONES	BROAD & CENTRAL	PLANS	1924	B-19
PRESBYTERIAN, FIRST	CHURCH	WORKSTOWN, TENN.	SK.		B-20
POPE, NICH. J.	RES.	WORKSTOWN, TENN.	P. & D.	1923	B-20
PLEASANT A. HOUSE	TOBACCO WAREHOUSE	N. JACKSON	P. & D.	1923	B-20
PRESBYT. CHURCH - LITTLE BRICK	CHURCH	PARK CITY	SK.	1923	B-21
PARSONS, D. E.	BUNGALOW		PLANS	1923	B-21
PRICE, DR. JON'S L.	COTTAGE		PLANS		B-21
POERS, COL. S. T.	RES.		PLANS		B-21
PRICE, A. J.	RES.		PLANS		B-23
PALACE HOTEL (Y. M. C. A.)	HOTEL		PLANS		B-23
PENKINS, MRS. JAS.	COTTAGE		PLANS		B-23
PANHAM, E. F.	RES.		PLANS		B-23
PLEO THRO.	RES.		PLANS		B-23
PANTRY, W. T.	HILL	W. JACKSON	THURS		B-23
PRICE, J. E.	RES.		P.		B-23
Park City Lowry School, 7000 BOWEN WAY 1922			PLANS		B-24

Figure 1.4. Park City Lowry School commissions book entry (bottom line). Source: Baumann Brothers' commissions book, Baumann Brothers' archives, Kaatz, Binkley, Jones, and Morris architectural firm, Knoxville, Tennessee.

cottages having been commissioned. Based on documentary evidence, the Baumann Brothers seem to have made no consistent distinction between the terms cottage and residence. As defined by Andrew Downing, the cottage was a small residence intended for a family without servants or at most one or two. Often considered the workingman's home, the cottage combined the parlor and living room and lacked even middle-class formality. However, by 1887, the cottage had acquired another meaning with the help of the Pallisers' newly published New Cottage Homes; cottages were designed to be located in the country, even though they retained a "working class association." Furthermore, they were designed as one or one and one-half story structures. ⁶⁴

The Baumann Brothers appear not to have used either location or size as the basis for designation of a cottage. For example, the W.B. Caldwell house, located within the city limits, had over 3000 square feet and was similar in plan to other structures labeled as residences. However, some pattern does seem to exist that the cottages designed by the Baumann Brothers were commissioned after the turn of the century.

In addition to the 56 cottages listed in the commissions book, there were 9 listings for bungalows. The term

⁶⁴Alan Gowans, The Comfortable House - North American Suburban Architecture 1890-1930 (Cambridge, Massachusetts: The MIT Press, 1986), 76.

bungalow, as used by the Baumann Brothers, has not been determined. As defined by architectural historians, the bungalow was often considered a derivation of the cottage, since the bungalow was small and took on "working-class" connotations. Often credited to Greene and Greene, the bungalow was virtually unknown in 1900, but by 1910 it appeared all across the country.⁶⁵

The Baumann Brothers also used the designation of the double house in the commissions book. In these cases, the structures for J.T. Brownlee, W.A. Harrison, and S.G. Heiskell appear in the Sanborn-Perris Fire Insurance maps as structures which were positioned on the property line with half of the residence on one side and half on the other.

Seven listings for country houses appear in the commissions book. These were constructed outside the city limits in areas referred to as "country" at the time. Similarly, the term city house was used in the commissions book in reference to the home of A.J. Albers which was constructed on Locust Avenue.

The commissions book entries yielded the primary list of clients. In addition, eight names of individuals who had commissioned the Baumann Brothers to design residences for

⁶⁵Gowans, 74. See this source for further discussion of the bungalow and features and history.

them were found during this research.⁶⁶ Although all eight of these individuals had payments credited to them in the cash ledger, their names were not included in the commissions book. From this primary list and the names found during research, addresses for identified clients were confirmed through the Knoxville city directories. The first date of occupancy, noted in the city directories, provided further evidence to confirm the construction date of residences designed by the Baumann Brothers. In addition to providing information relevant in determining occupancy and construction date, the city directories also provided the occupation of the individual listed.

Investigation of the Knoxville city directories revealed that streets were renumbered throughout Knoxville at different times during the study period. During 1891, the streets in North Knoxville were renumbered and thus a combined 1891/1892 City Directory was issued. Then in 1899, the streets of West Knoxville were renumbered causing a lapse in the publication of the 1899 City Directory.

Due to this renumbering process, many houses identified in this research were assigned new street numbers. In this research, when such an instance occurs, both street numbers are given; for instance, 501/1302 White Avenue delineates

⁶⁶See Appendix C for the list of names of the individuals found during research that were determined to have had residences designed by the Baumann Brothers but were not included in the commissions book.

the street number of 501 before renumbering and 1302 as the new and current number.

Using the client list and the information gathered from the city directories, primary source materials of the period including business records of the Baumann Brothers, newspapers, deeds, wills, and maps necessary evidence was provided to document and locate residential structures designed by the Baumann Brothers. Residential structures that no longer exist were researched, documented and cataloged using newspapers, photographs, interviews, maps, deeds and any other documentary evidence available. Unfortunately, due to a lack of information provided in the commissions entry as well as a lack of conclusive evidence in both primary and relevant secondary source materials, the dates and locations of residences designed for 127 individuals have not to date been determined. However, within this group of 127 were 21 individuals who had no listings in the city directories between 1887 and 1913, who had no cash ledger entries, who had no deeds indicating they had purchased property, and whose names were not found in any other sources. Furthermore, it is possible that 19 residential entries in the commissions book are for commissions undertaken prior to 1887. And finally, 3 commission entries (E.C. Camp, E.J. Sanford and Gen. L.D. Tyson) are known to have been the designs of another architect. However, in these cases, usually the commission involved blue prints or

details.⁶⁷

Kaatz, Binkley, Jones, and Morris housed in their archives, besides the commissions book, original Baumann Brothers' cash ledgers, dating from October 1887 through December 1895. (Figure 1.5) These ledgers provided evidence of payments received from clients and disbursements made by the Baumann Brothers. Payments received by the Baumann Brothers, as noted in the cash ledgers, provided information about the firm's fee structure. As well, disbursements made by the firm, especially for subscriptions to periodicals and purchases of books, provided sources which may have been influential in the Baumann Brothers approach to design. In addition, the cash ledgers were valuable in comparing dates of payments with suspected dates of construction.

Local newspapers of the study period were examined for articles providing information on the Baumann Brothers firm. An article entitled "Building Notes" appeared intermittently through 1889 and 1890 and provided information pertaining to construction being undertaken in the city. These articles provided verification for locations and dates of construction.

⁶⁷ See Appendix B for a listing of names and commission entries of the commissioned structures whose location and date of construction have not been determined and a brief explanation. As well, Appendix B includes the commission entries of clients whose residential commission's location and date of construction have been determined and the documentary evidence used to make these determinations.

Additional evidence was extrapolated from deeds and wills. Warranty Deeds provided information pertaining to the location of purchased property and the date on which the purchase of the property was made. The wills of persons determined as owners of homes designed by the Baumann Brothers were read for any mention of these houses.

Artifact analysis of exterior and interior stylistic features of residences designed by the Baumann Brothers and their relation to national trends was accomplished by locating extant houses, various pictorial sources, and published primary source materials. A comparison of residential designs by the Baumann Brothers to those included in style manuals, builders' guides, catalogs and periodicals prevalent during the period provided the necessary evidence to indicate similarities and differences in the residential designs of the Baumann Brothers to the generally accepted design trends of the period. In addition, an investigation of these primary sources yielded evidence of influences and sources upon which the Baumann Brothers drew inspiration.

Primary source materials contributing to this purpose included Architecture: A Monthly Magazine, Artworks of Knoxville, the Thompson Photograph Collection, the Sanborn-Perris Fire Insurance Maps, American Architect and Building News, William T. Comstock's Modern Architectural Designs and Details: Containing Eighty Finely Lithographed

Plates, George Barber's Cottage Souvenir, Shoppels Plans, Scientific American Building Monthly, Inland Architect, and American Architect and Building News.

Documentation through pictorial evidence, from such sources as Architecture: A Monthly Magazine, Artworks of Knoxville and the Thompson Photograph Collection, provided the basis for a systematic analysis of those structures which have been demolished as well as extant structures in their original state.

Architecture: A Monthly Magazine, (Figure 1.6) housed in Special Collections at the University of Tennessee, Knoxville, was a magazine published by the Baumann Brothers that, although short-lived, contained significant information; however, to date only four issues have been located by the researcher. Within its pages were articles taken from American Homes and Gardens as well as articles of national interest about John Ruskin, William Morris, home building, home decorating and house hygiene. Also among the pages of Architecture: A Monthly Magazine were photographs and plans of homes and other buildings in Knoxville and other cities. Of the buildings located in Knoxville, photographs and plans of residences designed for specific clients by the Baumann Brothers were identified.

Artworks of Knoxville, available in Special Collections at the University of Tennessee, Knoxville and the McClung Collection of the Knoxville Public Library System, was

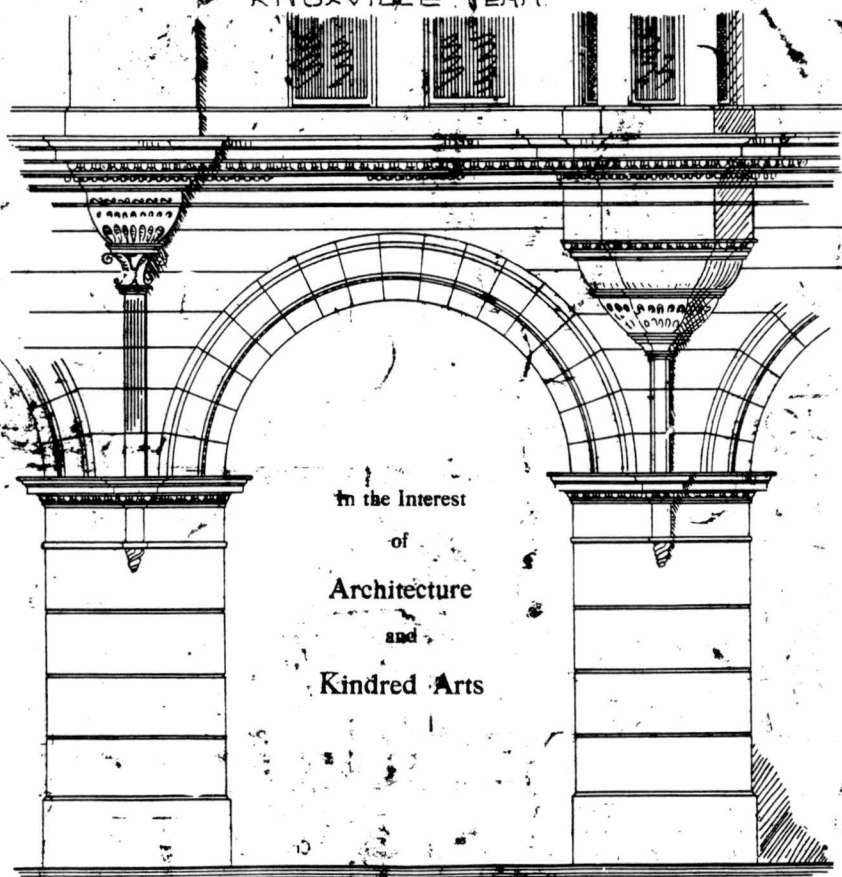
ARCHITECTURE

A MONTHLY MAGAZINE

PUBLISHED BY

BAUMANN BROTHERS

KNOXVILLE TENN.



In the Interest
of
Architecture
and
Kindred Arts

Vol. 1

AUGUST 1906

No. 8

Figure 1.6. Sample cover, Architecture: A Monthly Magazine. Source: Architecture: A Monthly Magazine. Vol. 1 No. 8. (Knoxville, Tennessee: Baumann Brothers August 1906), Special Collections, University of Tennessee, Knoxville.

published by W.H. Parish Publishing Co. in 1895 as one of a twelve volume series. Each volume within the series was for a different city within the United States. It has not been determined how a city was chosen to be included in the series; nonetheless, Artworks of Knoxville contains a brief history of the early development of Knoxville, but more importantly includes photographs taken around Knoxville before 1895 (the publication date). These photographs include panoramic views of many areas of Knoxville as well as photographs of churches, schools, hospitals, business and commercial structures and residences in and around Knoxville.

The Thompson Photograph Collection contains early photographs of both exteriors and interiors useful in analyzing stylistic features. Housed in the Calvin M. McClung Historical Collection of the Knoxville Public Library System, it contains an estimated 75,000 negatives which were given to the McClung Collection by the Thompson family. Although many of the negatives are not dated, it has been determined from dated negatives that the collection spans the years between 1907 and 1960. Three types of negatives make up the collection. The earliest are glass plates. The second type, nitrate negatives, from the teens and early twenties, are rapidly deteriorating and are currently being preserved and safeguarded from further deterioration. The most recent negatives are safety film,

typical of film negatives today. A partial card file does exist for the collection and is continually becoming more complete.⁶⁸ With regard to this research, the Thompson Photograph Collection was especially valuable in providing pictorial evidence of homes designed by the Baumann Brothers. Photographs of homes both extant and no longer existing were found in the collection.

Furthermore, information gleaned from the Sanborn-Perris Fire Insurance maps of Knoxville provided documentation pertinent to structure size, shape and basic appearance. Maps, for the years 1890, 1903 and 1917, provided much valuable information for all structures built within the city. (Figure 1.7) Unfortunately, these maps did not include residences outside the city limits. As used in this research, they provided the basic outline, to scale, of residential structures designed by the Baumann Brothers.⁶⁹ These maps proved especially useful in providing basic outline information for homes which no longer exist but for which an address had been determined as to location. In addition, these maps provided information pertaining to the heights of these structures, the number of stories, the

⁶⁸ Steve Cotham, Director of the Calvin M. McClung Historical Collection, interview by author, The McClung Collection, Knoxville, Tennessee, 30 October 1992.

⁶⁹ See Appendix D for the Sanborn-Perris Fire Insurance Map outline of all residences, within the city limits, which have been determined to have been designed by the Baumann Brothers and are included in this study.

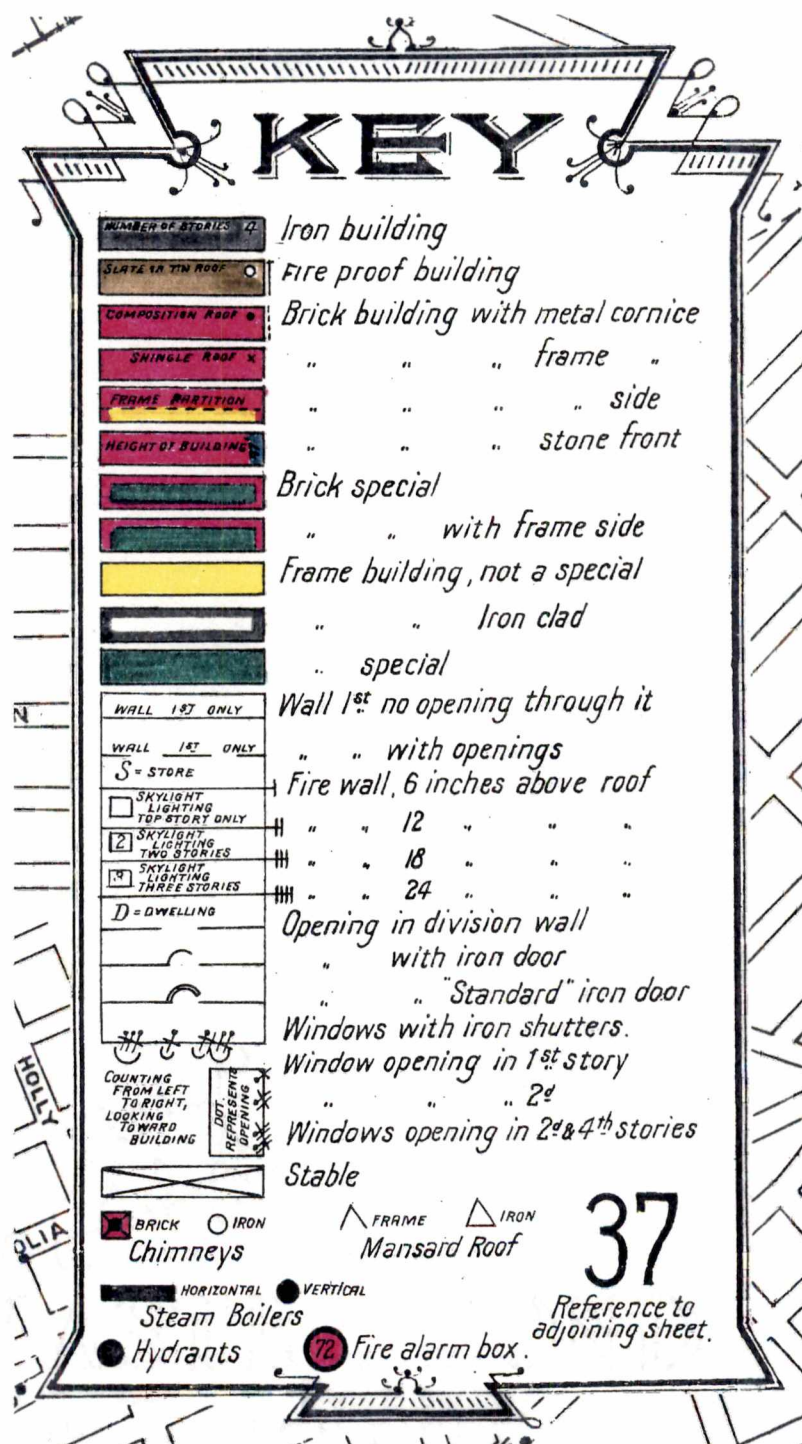


Figure 1.7. Key, Sanborn-Perris Fire Insurance Map. Source: Sanborn-Perris Fire Insurance Map (1903), Special Collections-University of Tennessee, Knoxville.

material used for facades, location of porches and openings in walls.

In addition to documenting and cataloging the local examples of the Baumann Brothers' residential designs, this research also served to determine the architectural styles which were used by the firm. Upon determination of prevalent styles used by the Baumann Brothers, comparisons were made of the stylistic relationships of the Baumann Brothers' residential designs to national trends and characteristics of the day as defined in standard texts. Periodicals which were revealed, through the cash ledgers, to have been subscribed to by the Baumann Brothers were investigated for analysis in relation to influences which these may have had on stylistic characteristics of the houses designed by the firm. These included Scientific American⁷⁰, Inland Architect, Carpentry and Building, Northwestern Architect, Homes of To-Day, Architectural Era, National Builder, Brickbuilder and American Architect and Building News. Likewise, books, plans books and design guides revealed to have been purchased by the firm were examined for any correlation with the visual analysis of

⁷⁰It is likely that the Baumann Brothers subscribed to the Architects' and Builders' Edition of Scientific American. Although no indication is provided with regard to the edition to which the Baumann Brothers subscribed, after a comparison of Scientific American and Scientific American Building Monthly, the later of the two seemed the more probable choice in that it contained information most pertinent to those in the design and construction field.

identified structures. Revealed in the cash ledgers were disbursements for the purchase of Shoppels Plans, George Barber's Cottage Souvenir, Designs of Stairways, a Bicknell publication, a book on doors, windows etc., and books from John Wiley & Sons of New York. In addition to these entries were five entries indicating payments made to William T. Comstock. The frequency of these entries suggests considerable reliance on the published designs provided by William T. Comstock. In consideration of this reliance, a careful analysis was made to compare the Baumann Brothers designs with those appearing in the publications of Comstock.

III. CONCLUSION

The Baumann Brothers architectural firm, active from 1887 to 1913, practiced in Knoxville, Tennessee at a time when the city was growing at an unprecedented rate. An article which appeared in the Knoxville Tribune noted that "the amount of building which is being done in all parts of the city is simply astonishing."⁷¹ By the first decade of the twentieth century, eighty percent of the handsomest buildings in the city were the creation of the Baumann

⁷¹Knoxville Tribune, 24 September 1887.

Brothers. "In all their work they . . . added steadily to their reputation by their originality of conception and their fidelity of execution." In addition, ". . .they [gave] an artistic finish which add[ed] to the beauty of the design, and they [were] prepared to give satisfaction as to cost as well as design." ⁷²

In light of these reasons, the importance of this study becomes clear. Based on the prominent position the Baumann Brothers held in the field of architecture and design in Knoxville during their careers, it is important that extant structures designed by them be preserved, thereby preserving a most important part of Knoxville's architectural history. In addition, this study will provide evidence and information on residences which have been destroyed. In combination, extant houses and documentary evidence of those residences which have been demolished will certainly prove that they were ". . .indeed, at the head of it [the field of architecture] here, both with respect to quality and quantity." ⁷³

Although a significant amount of primary source material has been found to exist, no substantive research and written documentation had been undertaken prior to this research concerning the Baumann Brothers' contribution to

⁷²Greater Knoxville - Illustrated (Knoxville, Tennessee: The American Illustrating Co., 1910), 107.

⁷³Engelhardt, 44.

the architecture of Knoxville. Some of the most significant primary sources used to fulfill the purposes of this study were the Baumann Brothers' commissions book and cash ledgers, the city directories of Knoxville, newspapers of the period, deeds, wills, the Sanborn-Perris Fire Insurance maps, and the Thompson Photograph Collection. Significant publications and periodicals important in determining stylistic features and possible influences on design included Architecture: A Monthly Magazine, Artworks of Knoxville, American Architect and Building News, and William Comstock's Modern Architectural Designs and Details.

CHAPTER 2

BAUMANN BROTHERS RESIDENTIAL ARCHITECTURE
1887-1913

The Baumann Brothers' commissions book included the names of 289 clients who had commissioned the Baumann Brothers to design residential structures.¹ This figure, however, does not include the number of homes in Knoxville for which the Baumann Brothers provided services for alterations to existing structures. Of the 289 persons commissioning new residential construction, 52 of these clients commissioned more than one residential design from the Baumann Brothers. Of these 52 clients, 39 commissioned two residential designs, 11 commissioned three residential designs, 1 commissioned four residential designs, and 1 commissioned six residential designs. In addition to these multiple commissions, the names of 8 clients, not included in the commissions book, were found during the research of newspapers of the period.² The number of residential designs by the Baumann Brothers in Knoxville, or believed to be in Knoxville, is 366. Of the 366 residential structures credited to the Baumann Brothers, 25 have been determined to still exist. Of those which are extant, 17 have undergone

¹For a listing of those individuals who commissioned the Baumann Brothers to execute residential design work see Appendix A.

²For a list of these clients see Appendix B.

alterations, some so significantly that original style characteristics were destroyed. Nonetheless, within this group of altered structures, some still possess characteristics allowing them to be classified by style. In addition to extant houses, pictorial evidence to determine stylistic characteristics exists for an additional 18 of the homes which have been demolished. Furthermore, enough documentary evidence was found to determine the location and date of construction of 90 residences. Therefore, documentation, in some form, to determine location, date of construction, styles and to compare stylistic characteristics is available for 133 houses. ³

Judging by the entries in their cash ledger for the purchase of publications, it is likely that the Baumann Brothers, like many architects of the Late Victorian period, made an effort to keep abreast of trends in the architectural field as well as in design and the construction industry. New publications provided sources of information by which professionals as well as the general public kept abreast of prevalent design trends. ⁴ Such men as Henry

³Although this figure seems small, there is a sampling among these structures to represent all the styles in which the Baumann Brothers designed.

⁴For a detailed study of architectural literature available in the United States during the late nineteenth century see Michael Andrew Tomlan, "Popular and Professional American Architectural Literature in the Late Nineteenth Century" (Ph.D diss., Cornell University, 1983).

Hudson Holly, George and Charles Palliser, George Barber, A.J. Bicknell and W.T. Comstock led the way for still others to follow. In various forms and format, they provided such publications as plan books, pattern books, mail-order catalogs and architectural and design journals.

By the 1880s, when the postage rates for magazines was lowered, a variety of new journals appeared in support of professional architectural practice. The first professional architectural journal to appear in the United States was Architects' and Mechanics' Journal. A Weekly Illustrated Record of the Progress of Architecture, Building, Engineering, Mechanics, Science and the Fine Arts, etc. in October 1859.⁵ The publication of other architectural periodicals and journals followed.

Entries in the Baumann Brothers' cash ledgers revealed that they remained up-to-date by subscribing to many of the magazines available during the period. Entries made to Scientific American, Inland Architect, Carpentry and Building, Northwestern Architect, Homes of To-day, Architectural Era, National Builder, The Brickbuilder, and The American Architect and Building News were included in the pages of the cash ledgers.⁶

⁵Tomlan, "Popular and Professional American Architectural Literature in the Late Nineteenth Century," 190.

⁶Baumann Brothers' cash ledgers, 1887-1895, Baumann Brothers' Archives, Kaatz Binkley Jones and Morris, Knoxville, Tennessee.

Scientific American, the popular weekly publication dealing with general science and mechanics, has been in print since 1846; The Architects' and Builders' Edition of Scientific American first began publication in January 1885. However, from 1895 until its last issue in 1905, it was called Scientific American Building Monthly.⁷ This special edition of Scientific American appealed not only to a broad clientele in the architectural and building trades but to the general public as well. With an annual subscription price of \$2.50⁸ and a large collection of trade announcements (200 classes of items) illustrated with several hundred cuts, the Architects' and Builders' Edition of Scientific American rapidly gained popularity and by 1890 had a subscription list of 12,000.⁹

As indicated in the Baumann Brothers cash ledgers, a payment of \$.50 was made on October 7, 1887 for two copies of Scientific American.¹⁰ Again on December 28, 1887 a payment was made by Joseph Baumann to Scientific American

⁷ Frank Luther Mott, A History of American Magazines 1885-1905 (Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1957), 306-307, 324.

⁸ Scientific American Architects' and Builders' Edition I (1 June 1885): 2.

⁹ Tomlan, "Popular and Professional American Architectural Literature in the Late Nineteenth Century," 199-202.

¹⁰ Baumann Brothers' cash ledgers, 1.

for \$2.25.¹¹ Likewise, payments for \$2.25 on January 4, 1889,¹² and \$2.50 on January 7, 1890¹³ were made to Scientific American, both by Joseph Baumann.

Inland Architect, first referred to as Inland Architect and Builder. A Monthly Journal Devoted to Architectural Construction, Decoration and Furnishing in the West, began publication in February 1883 with a subscription rate of \$1.00 per year. Following the format of The American Architect and Building News, Inland Architect provided an unbiased forum for numerous architects of the Mississippi River and Ohio River basins to display their work. In addition, Inland Architect included reports and notices of various state and regional associations of architects, builders and other related trades.¹⁴

It is apparent that the Baumann Brothers had dealings with Inland Architect and The Inland Publishing Co. An entry was made in the cash ledger for \$.75 on October 17,

¹¹Ibid., 7.

¹²Ibid., 34.

¹³Ibid., 62.

¹⁴Tomlan, "Popular and Professional American Architectural Literature in the Late Nineteenth Century," 232-233. For a more detailed investigation of Inland Architect see Prestiano, Robert Vincent. The Inland Architect: A Study of the Contents, Influence and Significance of Chicago's Major, Late Nineteenth Century Architectural Periodical. Ann Arbor, Michigan: University Microfilms, 1973.

1887 "to copy Inland Architect for JFB" (Joseph F. Baumann). ¹⁵ Additional entries made to the Inland Publishing Co. were made on March 27, 1893 for \$20.00, March 13, 1894 for \$20.00 and July 10, 1895 for \$10.00. ¹⁶

Carpentry and Building, begun in January 1879 by New York publisher David Williams and remaining in print until 1910, was a forum whereby contributors could display their "accomplishments" both in design and construction. Contributors included carpenters, builders, engineers, plumbers, pipefitters, sheetmetal workers, painters and other related craftsmen. With contributions from such a wide range of craftsmen, Carpentry and Building provided the most comprehensive view of the domestic architectural and construction industry. ¹⁷

The Baumann Brothers' cash ledgers indicated payments made to Carpentry and Building, with the first entry appearing on December 10, 1887 for \$.75 "to Carpentry and Building for JFB" (Joseph F. Baumann). ¹⁸ Additional entries appeared on January 4, 1889 for \$.75 and January 7, 1890 for \$1.00 each "to Carpentry and Building for JFB"

¹⁵Baumann Brothers' cash ledgers, 2.

¹⁶Ibid., 213, 215, 221.

¹⁷Ibid., 197-199.

¹⁸Ibid., 5.

(Joseph F. Baumann). ¹⁹

Northwestern Architect, published in Minneapolis from 1883 to 1895, was renamed Architectural Builder and Decorator in 1893. As the name implies, this publication was devoted to the works of architects in the northwestern region of the United States.

Two cash ledger entries, one on March 10, 1888 for \$2.03 and the other on December 31, 1892 for \$8.00, were made indicating transactions to "Northwestern Architect for JFB" (Joseph F. Baumann) ²⁰

Homes of To-Day, the short-lived publication of F.L. Smith, was published in Boston on a quarterly basis from January 1888 to October 1889 as a mail-order architectural magazine. Smith openly invited comparison to Shoppell's mail-order publication, Modern Houses. Smith, however, favored the employment of a professional architect in all cases. Included in Homes of To-Day were articles on house drainage, wallpaper, carpet and related subjects all borrowed from other journals. The publication was supported by advertisements from over forty building materials suppliers. ²¹ Only one entry was made in the cash ledgers

¹⁹Ibid., 34, 62.

²⁰Ibid., 12, 137.

²¹Tomlan, "Popular and Professional American Architectural Literature in the Late Nineteenth Century," 336.

to indicate a transaction between the Baumann Brothers and Homes of To-Day. On April 19, 1888, a payment of \$1.03 was made to "F.L. Smith Homes of To[-]day." ²²

The Baumann Brothers' cash ledger contained one entry made to Architectural Era. Made on February 15, 1889, the payment was for \$2.05 "to Architectural Era by JFB" (Joseph F. Baumann). ²³

National Builder, founded by Thomas E. Hill of Chicago, was published monthly from 1885 to 1924. ²⁴ This publication had a rather expensive subscription rate of \$3.00 per year compared to similar publication subscriptions of \$1.00 or perhaps \$2.00. ²⁵ National Builder was aimed to "meet the requirements of everyone interested in building matters." ²⁶

Another publication which received only one payment from the Baumann Brothers was National Builder. As indicated in the cash ledgers, a payment of \$.25 was made on

²²Baumann Brothers' cash ledgers, 15.

²³Ibid., 36.

²⁴Mott, 325.

²⁵Tomlan, "Popular and Professional American Architectural Literature in the Late Nineteenth Century," 236.

²⁶National Builder. A Monthly Journal Devoted to Practical Building, Sash, Door, and Blind Making and Interior Finishing. v.I #3 (July 1885), 1.

April 13, 1889 to National Builder. ²⁷

The Brickbuilder, a monthly publication based in Boston was begun in January 1892 and continued until 1912 at which time it became Architectural Forum. The intention of this publication was to bring the architect and the brick-maker together through "the advancement of architecture in materials of clay." ²⁸

Two cash ledger entries were made to the Brickbuilder Publishing Co. One entry was made on October 16, 1893 for \$4.00 and the other entry was made on January 14, 1895 for \$2.00. The later entry was made "by ABB" (Albert B. Baumann). ²⁹

In 1876, American Architect and Building News was considered the first successful architectural magazine. Considered a "first-class resource" by architects, it provided the means to convey the desire of the profession for progress and its rudimentary idealism. This was done by the inclusion of drawings, pertinent information and practical ideas and advice. ³⁰ The American Architect and Building News, published in Boston from 1876 to 1938 was the

²⁷ Baumann Brothers' cash ledgers, 41.

²⁸ Ibid., 323.

²⁹ Ibid., 213, 219.

³⁰ Walter C. Kidney, The Architecture of Choice: Eclecticism in America 1880-1930 (New York: George Braziller, 1974), 8.

country's leading architectural journal throughout the last part of the nineteenth century.

Large payments were made to American Architect and Building News Co. by the Baumann Brothers. One entry made in the cash ledgers on February 6, 1894 for \$20.00 indicated the largest payment.³¹ An additional payment of \$15.00 was made on December 26, 1894.³² The last of the three payments was made on October 7, 1895 "to American Architect by JFB" (Joseph F. Baumann) for \$5.00.³³

Besides periodicals of the day, the Baumann Brothers purchased plan books and design guides common during the period. These included Shoppels Plans, George Barber's Cottage Souvenir, a Bicknell publication and numerous publications by William T. Comstock. The entry for Shoppels Plans was made "by JFB" (Joseph F. Baumann) on February 17, 1888 for \$4.05.³⁴ An entry in the cash ledger was made on April 19, 1888 for \$.88 to George F. Barber Cottage Souvenir.³⁵ Additionally, an entry was made in the cash ledgers on November 1, 1894 for \$2.00 to Bicknell Publishing

³¹Baumann Brothers' cash ledgers, 215.

³²Ibid., 218.

³³Ibid., 223.

³⁴Ibid., 10.

³⁵Ibid., 15.

Co. by ABB (Albert B. Baumann). ³⁶

Considering the fact that the October 1881 catalog of the W.T. Comstock Publishing Co. listed over 200 available books for sale, both foreign and domestic, ³⁷ it is impossible to ascertain specific books purchased by the Baumann Brothers since their library is not available. However, the following entries were noted in the cash ledgers: to William T. Comstock on January 26, 1889 for \$6.08 "for JFB" (Joseph F. Baumann); on August 1, 1892 for \$.11 "to postage on drawing to Comstock;" on May 1, 1893 for \$3.00 "for BB" (Baumann Brothers); and on December 16, 1893 and December 26, 1894, each for \$15.00. ³⁸ Having been widely used by architects, publications such as the foregoing were responsible in large measure for the stylistic similarities prevalent in architecture of the late nineteenth and early twentieth centuries.

The classification and designation of historical architectural periods and styles varies considerably from scholar to scholar. In light of this, one system of designation was used. Because it most closely follows the designs of the Baumann Brothers, the system of designation

³⁶Ibid., 217.

³⁷Tomlan, "Popular and Professional American Architectural Literature in the Late Nineteenth Century" (PhD. diss., Cornell University, 1983), 188.

³⁸Baumann Brothers' cash ledgers, 35, 128, 213, 214, 218.

used by McAlester and McAlester in their book A Field Guide to American Houses has been chosen. ³⁹

In addition, to its close parallel to the styles used by the Baumann Brothers, this McAlesters' system of designation was formulated after intense and exhaustive research. They reviewed and analyzed photographs of more than 100,000 houses and traveled to almost every state in the country to study and photograph the spectrum of American houses first hand. From this, they developed categories into which generally accepted styles would fit. Then they formulated their own classifications of stylistic subtypes and characteristic details.

As designated by McAlester and McAlester, the Victorian period covered a time span from 1860 to 1900 and was overlapped and followed by the Eclectic movement from 1880 to 1940. The styles which McAlester and McAlester group within the Victorian period are Second Empire and Stick occurring early in the period and Richardsonian Romanesque, Queen Anne, and Shingle occurring during the Late Victorian period. ⁴⁰

Each style of Late Victorian architecture emphasized and manipulated building materials to express its particular

³⁹For additional information see Virginia and Lee McAlester, A Field Guide to American Houses (New York: Alfrd A. Knopf, 1984).

⁴⁰Ibid., 239.

aesthetic. Richardsonian Romanesque, usually an architecture of masonry, occasionally incorporated shingles or clapboard on the upper stories, but more often uses masonry in combination with rough-faced stone for highlighting arches, columns, windows, and foundations. ⁴¹

The Queen Anne style is characterized by the use of a variety of materials, including brick, decorative wood shingles, clapboard, and cast terra-cotta. Accent is further used to enliven the facade in the form of wooden decoration which would be incised, chamfered, and carved in scroll shapes, or lattice work in basketweave, spindle, reel or other patterns, or shingles applied to rounded or flared areas of the facade. Additional exterior decorative elements included small-paned windows, door openings with fan and side lights, turned balusters, intricate lathe and grillwork and grouped chimneys. ⁴²

The Shingle Style, often considered a suburban or resort style, incorporates wood shingles alone or in combination with clapboard for its emphasis. This style is frequently viewed as the wooden version of the Richardsonian Romanesque style. Characteristically the shingles appear to flow across the surfaces of the facade as they turn corners and enclose balconies and entryways. Ample in size and

⁴¹Ibid., 300-308.

⁴²Ibid., 262-287.

substantial in appearance, this architectural style often appears low to the ground and is placed on a heavy stone foundation. ⁴³

The Late-Victorian styles were superseded by the Colonial wave which swept America at the turn of the century. As claimed by McAlester and McAlester, houses designed in the late years of the popularity of the Queen Anne style provided a base from which the styles after the turn of the century could easily draw. Having simple columns, often arranged in pairs or triplets, arched Palladian windows, pedimented gables and dentilated cornices, these Queen Anne style dwellings led easily into the early asymmetrical Colonial Revival style houses which, along with other competing styles, supplanted the Queen Anne style after about 1910. ⁴⁴

McAlester and McAlester designate the period after the turn of the century as the Eclectic movement. This movement was based on the full gamut of architectural tradition - Ancient Classical, Medieval, Renaissance Classical or Modern - for stylistic influences. The styles of this period stress relatively pure copies of classical architecture as originally constructed. Two architectural styles popular after the turn of the century were Colonial Revival and

⁴³Ibid., 288-299.

⁴⁴Ibid., 268.

Neoclassical. Characteristics typical of these two styles of architecture are low and broad proportions with the horizontal dimensions being emphasized by widely spaced window openings, horizontal coursing and strong cornice lines. Different from the Late Victorian architecture, surface texture is usually limited to restrained ornamentation if decoration is used at all. ⁴⁵

I. RICHARDSONIAN ROMANESQUE

Richardsonian Romanesque: General Background and Stylistic Features

Richardsonian Romanesque was named for its creator Henry Hobson Richardson. Richardson, an innovative Boston architect, incorporated many of the features of the earlier Romanesque Revival. American architects had experimented with the Romanesque style in the 1840s and 1850s. Used mainly for public, ecclesiastical, and commercial buildings, Romanesque was an historical revival of medieval Europe and English church architecture incorporating round arches, corbels and archaeologically correct features such as

⁴⁵ Ibid., 321-353.

chevrons and lozenges.⁴⁶ During the 1870s, Richardson, refusing to be confined to any one style or "ism," incorporated many of the Romanesque forms and decorative motifs to develop his own personal style, Richardsonian Romanesque.⁴⁷

Born in Louisiana in 1838, Richardson attended Harvard where he apparently first developed his interest in the field of architecture.⁴⁸ However, because architecture at the time was taught only by apprenticeship and not as a formal academic discipline, Richardson enrolled and was accepted in 1860 as only the second American ever in Paris' prestigious Ecole des Beaux Arts.⁴⁹ After six years of study and an apprenticeship in the atelier of Louis Jules Andre in France, Richardson returned to the United States in 1865.⁵⁰ Upon his return to America, he began the practice of architecture as a member of the firm Gambrill & Richardson in New York. Two years later he moved to Staten Island, N.Y. and remained there in practice until May 1875.⁵¹ In

⁴⁶ John Poppeliers, What Style Is It? (Washington D.C.: The Preservation Press, 1977), 27.

⁴⁷ Walter C. Kidney, The Architecture of Choice: Eclecticism in America 1880-1930 (New York: George Braziller, 1974), 11.

⁴⁸ Robin Guild, The Victorian House Book (New York: Rizzoli, 1989), 38.

⁴⁹ Bishop and Coblenz, 31.

⁵⁰ Henry Van Brunt, Architecture and Society (Cambridge, Massachusetts: Belknap Press, 1969), 173.

⁵¹ Ibid., 174.

1872, he won the commission for the Trinity Church on Copley Square in Boston. With this commission, Richardson's fame grew and he moved to Boston where some of his most influential and well known architectural works are located. ⁵²

Initially Richardson used his new adaptation of the Romanesque style only in the design of public buildings. In the 1860s and 1870s, he designed residences in the then fashionable Second Empire, Queen Anne and Stick styles. Later in 1879-1880, in a remarkable architectural adaptation, he executed the monumental forms in the first of his few Romanesque houses, the rectory for the Trinity Church in Boston. ⁵³

Richardson's Romanesque adaptations became very popular for large public buildings in the 1880s, but he completed only a few more houses in the style before his premature death of chronic kidney disease in 1886. Following the publication in 1888 of a sympathetic monograph on Richardson's life and works, there was an increased interest in this style for the design of both public and domestic architecture. Although uncommon, there were a few examples of houses designed by other architects who

⁵² Marcus Whiffen, American Architecture Since 1780: A Guide to Styles (Cambridge, Massachusetts: MIT Press, 1969), 133.

⁵³ McAlester and McAlester, 302.

followed Richardson's lead in the 1880s. However, most domestic examples were built in the 1890s. Few architects who attempted this style handled it as well as Richardson. The designs were rarely pure in their execution, and oftentimes were softened somewhat by Queen Anne elements.⁵⁴ (Figure 2.1)

Unlike the earlier and more correct Romanesque revival, H.H. Richardson borrowed from many sources. His buildings were horizontal in emphasis and rough in texture with heaviness being an ever present quality characterized by stone or masonry construction, deep window reveals, cavernous entryways and groupings of windows.⁵⁵ He incorporated the polychromed walls seen in the contemporary late Gothic Revival.

Because they are always solid masonry construction, Richardsonian Romanesque houses were much more expensive to build than were the late Victorian styles which could be executed in wood. For this reason, houses designed in this style are mostly architect-designed landmarks and are less common than the other Victorian styles. Scattered examples occur throughout the country but are most prevalent in the larger cities of the northeastern United States.⁵⁶

⁵⁴Ibid.

⁵⁵Poppeliers, 28.

⁵⁶McAlester and McAlester, 302.

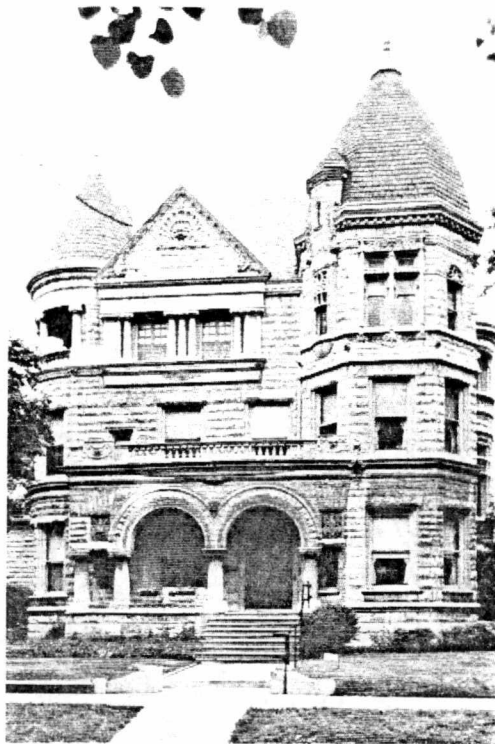


Figure 2.1. Examples, Typical Richardsonian Romanesque Style Residences. Source: McAlester and McAlester, A Field Guide to American Houses.

Characteristically of masonry, Richardsonian Romanesque houses use at least some rough-faced, squared, ashlar stonework. Similar to the polychromed walls of the late Gothic Revival, frequently two or more colors or textures of stone or brick are combined to create decorative wall patterns.⁵⁷

The arch, a key identifying feature of the style, was a most prominent element of the facade of the Richardsonian Romanesque style. Most frequently the arch was not a Romanesque but a Syrian arch which was an early Christian form which springs from ground level rather than from a supporting pedestal. These arches may occur above windows or porch supports or over entryways. Most often the arches rest on squat columns, but occasionally are supported on massive piers or are incorporated directly into the wall surface.

As was typical of houses of the period, the Richardsonian Romanesque style residence was irregular in massing and asymmetrical in balance. Lending to this asymmetry was the use of the tower. Most often the tower was round; however, polygonal and square versions were used. Regardless of its shape, the tower was commonly placed on a front corner of the structure. Besides towers, the Richardsonian Romanesque style incorporated bays and

⁵⁷Ibid., 301.

porches into the overall massing of the house.

Windows of the Richardsonian Romanesque style are rectangular and either straight-topped or arched. When a straight-topped window is used it is capped by a stone lintel, either flat or arched. In the same manner, an arched window is capped by an arched lintel. Often windows are further accented by columnettes, small decorative columns on either side. Groupings of three or more arched or rectangular windows are typical, occurring in over half of the Richardsonian Romanesque residential examples.⁵⁸ However, windows are usually recessed into the masonry walls providing a substantial reveal. Furthermore, wall dormers, most often parapeted and gabled, may be a prominent element in the overall design. However, roof dormers are usually inconspicuous being hipped or even eyebrowed so as to barely penetrate the roof surface.⁵⁹

A variety of roof forms occur in the Richardsonian Romanesque style. Most typical is a hipped roof with lower cross gables. However, side-gabled, cross-gabled, and mansard roofs were used.⁶⁰ Towers, characteristically round or polygonal, are capped by conical roofs, whereas the

⁵⁸ Ibid.

⁵⁹ Whiffen, American Architecture Since 1780: A Guide to Styles, 133.

⁶⁰ McAlester and McAlester, 301.

squared tower is crowned with a pyramidal roof.⁶¹ Regardless of the style of the roof, the shingles, usually slate, were of one color and shape; thus, drawing no attention to the roof through these means.

Although there were often numerous chimneys which penetrated the roof of the Richardsonian Romanesque residence, they were typically unadorned or plainly treated. This was done in order that no attention be drawn to them and away from the main structure of the house. As was typical of Richardson's philosophy, no one element should have precedence over another. Thus chimneys were typically squatty in height and heavy-set, in keeping with the overall heaviness of the structure.

Having little or no applied decoration, the typical Richardsonian Romanesque style house used the sculptural shapes and contrasting patterns of its structural materials for its decorative emphasis. Richardson stressed unusual, sculpted forms which gave each building individuality. The arch, although the prominent element of the facade, also served as a decorative feature. Because of its sculptural quality it was often considered an ornamental element. Other decorative sculptural forms included column capitals and wall surfaces ornamented with floral or other decorative

⁶¹Whiffen, American Architecture Since 1780: A Guide to Styles, 133.

details. ⁶²

Richardsonian Romanesque: Baumann Brothers Firm

Designs in the Richardsonian Romanesque style began to appear in Tennessee around 1885. ⁶³ As was typical nationwide, the majority of Richardsonian Romanesque style structures in Tennessee were churches and public buildings. However, the Baumann Brothers executed a number of fine examples of this style on the residential level. Homes designed for J.E. Lutz, Asa Hazen, J.C. Woodward, and M.L. Ross are four homes which have been determined through this research to display characteristics typical of the Richardsonian Romanesque style. These four men were successful businessmen and prominent citizens in Knoxville's social setting. It was only fitting that their homes reflect their positions.

The Asa Hazen house (Figure 2.2), razed in 1955, ⁶⁴ was

⁶² McAlester and McAlester, 301-302.

⁶³ James Patrick, Architecture in Tennessee 1768-1897 (Knoxville, Tennessee: The University of Tennessee Press, 1981), 192.

⁶⁴ Knoxville News Sentinel, 25 November 1962.



Figure 2.2. Front/Side View, Asa Hazen House (constructed 1892), 907 S. Ninth Avenue, Knoxville, Tennessee. (demolished) Source: Artworks of Knoxville, Special Collections, University of Tennessee, Knoxville.

originally built at 907 S. 9th Avenue.⁶⁵ Mr. Hazen, partner in McMillan & Hazen, wholesale boots and shoes, purchased the lot at Rose Avenue and Ninth Avenue in 1890.⁶⁶ That the house was completed in 1892 is deduced by the fact that the Hazen family lived at 139 Henley in 1891, and at 400/907 S. Ninth in 1893.⁶⁷

"Park Place" the home designed by the Baumann Brothers for J.C. Woodward was an imposing Late Victorian home. (Figure 2.3) Mr. Woodward was the developer of Fountain Head and had ties to the railroad.⁶⁸ Although no date accompanied the commissions book entry indicating the commission for a residence by Col. J.C. Woodward, payments made by Col. Woodward to the Baumann Brothers between

⁶⁵ Baumann Brothers' commissions book, Baumann Brothers' Archives, Kaatz Binkley Jones and Morris, Knoxville, Tennessee.

⁶⁶ Knox County Warranty Deed, Book 103 (1890), City County Building, Knoxville, Tennessee, 115.

⁶⁷ Knoxville City Directories, 1887-1913. The Knoxville City Directory is an ongoing publication with the first directory being published in 1859. The next Knoxville City Directory was published in 1866-67, followed by one published in 1876-77. The publication of the Knoxville City Directory continued yearly beginning with the 1880 issue. However, the years 1891-92, 1895-96 and 1899-1900 saw combined issues of the City Directory because streets within different areas of the city were renumbered during these years. Because the Knoxville City Directory, through the years, has had various titles and numerous publishers, reference to the Knoxville City Directories, 1887-1913, as used during this research, will be referred to simply as Knoxville City Directories, unless otherwise specified.

⁶⁸ Ibid.



Figure 2.3. Front View, Col. J.C. Woodward House (constructed 1890-1892), Fountain City, Tennessee. (demolished) Source: Calvin McClung Historical Collection, Knox County Public Library System, Knoxville, Tennessee.

November 1890 and April 1892 totaling \$764.00 ⁶⁹ would support a construction date between 1890 and 1892. In addition, an entry, in the cash ledger, of \$.20 for "Dummy Fare to Woodward's" on July 1, 1890 ⁷⁰ indicated a trip by train on the Dummy Line, most likely to meet with the Woodward's during the planning stage and inspect the home site. Another entry in the cash ledger provides further basis for the assumptions that the house was constructed between 1890 and 1892 and that the Baumann Brothers were in the design phase of the project during the latter part of 1890. This entry, made in the cash ledger for \$12.10 on September 25, 1890, indicated payment to "James Adams for Woodward perspective." ⁷¹ Oftentimes, a perspective view of the house was drawn from the completed plans to provide the client with an idea of the look of the house. Logistically, upon approval of the plans and perspective by Col. Woodward during October 1890, construction on the Woodward house could have begun in November 1890, thus the beginning of payments to the Baumann Brothers by Col. Woodward.

George Engelhardt found the Woodward house worthy of inclusion in the 1892 Knoxville issue of the Engelhardt Series and described it as one "of the costlier residences

⁶⁹Baumann Brothers' cash ledgers, 80, 88, 89, 92, 119.

⁷⁰Ibid., 72.

⁷¹Ibid., 77.

here."⁷² He then stated that the house was "said to be the handsomest in Knox County" at a cost of \$20,000.⁷³

The stately mansion, built north of the city in the suburb of Fountain City (formerly Fountain Head), no longer stands atop a hill overlooking Broadway. The house and the hill were both leveled in 1981 to make way for a Target Department store. However, photographs of the house reveal it to be a masterful work of architecture combining both Richardsonian Romanesque and Queen Anne features in an eclectic manner to achieve a visual plethora of residential architecture.

The M.L. Ross house (Figure 2.4), commissioned by Mrs. M.L. Ross,⁷⁴ was completed in 1893.⁷⁵ Since her husband was still alive, it is not known why it was Mrs. Ross who commissioned the Baumann Brothers for the design work. Her husband was a wealthy candy manufacturer, owner of M.L. Ross & Co., one of the largest wholesale grocers in the South, and mayor of West Knoxville between 1896 and 1897.⁷⁶

⁷²George Engelhardt, ed., Knoxville, Tennessee. The Engelhardt Series: American Cities no. 25 (New York: George N. Engelhardt, 1891), 44.

⁷³Ibid.

⁷⁴Baumann Brothers' commissions book.

⁷⁵Knoxville City Directories.

⁷⁶Ibid.



Figure 2.4. Front/Side View, M.L. Ross House (constructed 1893), 1415 Laurel Avenue, Knoxville, Tennessee. Source: Artworks of Knoxville, Special Collections, University of Tennessee, Knoxville.

The house, still standing at 1415 Laurel Avenue, has been converted into apartments, but has retained many of its original exterior features. An extension, not original to the structure, has been made to the rear for use as additional apartments. As early as 1949, the house was known as Laurel Terrace (apartments). ⁷⁷

These homes, designed by the Baumann Brothers in the Richardsonian Romanesque style, were built between 1890 and 1895. Among extant examples, the Lutz residence is the most representative of this style. Descendants of J.E. Lutz have continued to live in this house. Therefore, this house has remained in almost pristine condition, appearing much as it did when first constructed. For this reason, it will be examined as to its many characteristics of the Richardsonian Romanesque style.

J.E. Lutz. The J.E. Lutz home, "Westwood," is located at 3425 Kingston Pike as one example of the Baumann Brothers' designs in the Richardsonian Romanesque style. (Figure 2.5) At the time the house was constructed, Mr. Lutz was operating his own retail shoe and hat business. However, in 1896, he formed a general insurance business, J.E. Lutz and Co., which still survives today. ⁷⁸

⁷⁷Knoxville News Sentinel, 23 January 1949.

⁷⁸Lucile Deaderick, ed., Heart of the Valley (Knoxville, Tennessee: The East Tennessee Historical Society, 1976), 562.



Figure 2.5. Front View, J.E. Lutz House, "Westwood" (constructed 1890), 3425 Kingston Pike, Knoxville, Tennessee. Source: Artworks of Knoxville, Special Collections, University of Tennessee, Knoxville.

The house was constructed in 1890, on a tract of land given to J.E. Lutz by his wife's father, Robert H. Armstrong. This property was originally a portion of the estate owned by Drury P. Armstrong. Besides "Westwood," "Crescent Bend" and "Bleak House" were built on this large estate. ⁷⁹

Evidence of details surrounding the construction of this home comes from a variety of sources. A newspaper article revealed that the "Baumann Bros., architects, have received orders during the past week for the following . . . A large and elegant brick suburban residence for Mr. J.E. Lutz. The plan is arranged with an art gallery." ⁸⁰ As construction continued on the house, another article appeared which stated, "an elegant residence of modern design, for Mr. J.E. Lutz, in course of completion: W.H. Dawn contractor: C.M. Thompson, fresco artist." ⁸¹ Confirmation of completion of the house appeared in an article which described the ". . . first 'New Years' in this elegant new home. . . " with ". . . Westwood, the beautiful suburban residence of Mrs. J.E. Lutz, Kingston Road. . . " being ". . . the scene of much real pleasure

⁷⁹ Knoxville: Fifty Landmarks (Knoxville, Tennessee: Knoxville Heritage, 1976), 34.

⁸⁰ Knoxville Tribune, 9 December 1888.

⁸¹ Knoxville Journal, 13 April 1890.

from 6 to 12 p.m. last night." ⁸²

This residence has many characteristics exemplary of the Richardsonian Romanesque style. Probably the most prominent feature is the massive arch which not only frames the main entrance but extends forward to give even more emphasis to the entrance. The archway, of rough cut stone, is supported by squat square columns. These columns have smooth square shafts with rough cut stone bases and intricately carved caps. The brick facade is further accentuated by stone lintels placed over the windows and stone sills under the windows. A band of stone appears on the facade of the bay located to the left of the entrance at what would correspond to floor levels on the interior.

The overall massing of the structure is asymmetrically balanced. Even though the entrance way is centered in the main mass of the house, providing a sense of visual symmetry, it loses this position with the incorporation of the two-story bay, the porte-cochere, the art gallery and the porch and gazebo. With the placement of the art gallery and the gazebo, the structure is visually weighted in that direction. However, by using the heavy arch and the single-story entry topped by a stone parapet-like wall, the entry remains the focal point of the facade.

The windows, all single pane, double-hung sashes, are

⁸²Knoxville Tribune, 2 January 1891.

singular or grouped in doubles or triplets. In addition to windows with clear glass, stained glass is also used. The large window located at the landing of the main staircase is stained glass as are the transoms over the doors.

The steeply pitched roof is outfitted with lightning rods and decorative finials which cap the uppermost ridge of the main roof and the conical roofs of the gazebo, art gallery and front bay. The roof, covered in slate tile, has portions which are hipped, gabled and conical. The tiles, although all one color typical of the Richardsonian Romanesque style, were applied using a row of two fish-scale shaped tiles consistently placed between rows of straight-cut tiles. One unique feature of the art gallery roof was the inclusion of a row of skylights which allowed the sun to shine overhead, supposedly for better painting.

The chimneys of the Lutz house were simple in keeping with traditional Richardsonian Romanesque characteristics. Each chimney was decorated at its upper portion by three soldier courses and a fleur-de-lis motif. The chimney nearest the front bay included an arched inset reminiscent of the arched entryway.

Although subtle, the Lutz house exhibits many decorative elements. Sculptural features include the prominent entryway arch, the triangular sections of carving in the apex of the gable end, and the fleur-de-lis motifs on either side of the entry way. The reeded cylindrical metal

forms which decorate the sides of the gables add to the visual interest of the exterior. Also adding visual interest is the basket-weave brickwork seen on the open gables as a visual continuation of the wooden dentilated cornice. The gazebo, actually designed as an outdoor living space, functions also as a decorative element. Incorporated into the porch, it allowed an area for quiet reprieve while at the same time providing a bit of decorative whimsy with conical roof and finial.

II. QUEEN ANNE

Queen Anne: General Background and Stylistic Features

The Queen Anne Style, undoubtedly the most dominant architectural style within the American Victorian period, has come to be applied to Late Victorian houses that don't seem to fit within any other classification. This style, viewed as the culmination of all Victorian styles, displays the entire panorama of Victorian architecture. Although the Queen Anne Style was popular for only three decades (1880-1910), its impact on the American scene was incredible. The rapid growth of towns and cities, along with numerous technological advances, resulted in the construction of hundreds of thousands of Queen Anne houses.

In an 1877 article which appeared in The American Architect and Building News, the Queen Anne style was described as follows:

The so-called revival grows apace, and whether we like it or not, forces itself more and more on our attention. Almost every month new buildings are completed, which brilliant in red brick, tile roofs, and white sashes, claim kinship with the now fashionable style originally begun by a few very clever men. . . . It is all very well to laugh at bric-a-brac, at the blue-china mania, at the rage for Japanese fans, at the craze for 'collecting;' but each and all of these 'fads' is but an evidence of an advance in matters of art, of which they are outcomes, - an advance which has been developed and fostered mainly through the artists of the so-called Queen Anne school. . . as Mr. Peabody before the Boston Society of Architects says, . . . 'there is no revival so little of an affectation on our soil, as that of the beautiful work of the colonial days.' ⁸³

Originally used in England, the term Queen Anne describes buildings inspired by the transitional architecture of the pre-Georgian period at which time classical ornament was simply applied to buildings of medieval influence. ⁸⁴ The Queen Anne Style, nostalgic by nature, was supposed to be a return to simple solid construction methods of the earlier days during the reign of Queen Anne. However, it was developed by British Arts and

⁸³"A Few More Words About 'Queen Anne.'" The American Architect and Building News (6 October 1877): 320-322.

⁸⁴Poppeliers, 24.

Crafts architect Richard Norman Shaw (1831-1912) and was first used in 1868 for the design of a house called "Leyswood" located in Sussex, England.⁸⁵ Shaw, whose rambling manor houses were well known to American architects, popularized the style that presumably represented architecture during the reign of Queen Anne, the early eighteenth century predecessor of the Georgian period.⁸⁶ The style, however, as interpreted by Shaw and his followers, possessed little relation to the Renaissance style which was dominant during the time of Queen Anne's reign (1702-14).⁸⁷

Nonetheless, Shaw and his British colleagues were responsible for two sub-styles which developed during the British Arts and Crafts period. The first, "Old English," was popularized by drawings by Shaw in which he re-interpreted the picturesque steep-gabled and half-timbered town halls and manor houses of late medieval England.⁸⁸

For the second sub-style, often called "free-classic," Shaw drew, rather loosely, upon precedents from the early eighteenth century. Elements such as steeply-pitched roofs

⁸⁵Whiffen, American Architecture Since 1780: A Guide to Styles, 115.

⁸⁶Poppeliers, 24.

⁸⁷McAlester and McAlester, 268.

⁸⁸Guild, 28.

pierced by tall chimneys atop masonry medieval forms with projecting towers were used in combination with regular rows of large Georgian-inspired windows. ⁸⁹

Shaw's influence was felt not only in Britain but also in America. From the early 1870s, developments inspired by Shaw began to occur. The earliest examples of the Queen Anne style were Elizabethan in appearance, later to have Jacobean towers and turrets added until finally the more classical elements such as Grecian columns or classically inspired Palladian windows. ⁹⁰

The first Queen Anne style residence in America, considered one of the finest by academic standards, was the turreted brick and half-timbered Watts-Sherman House (Figure 2.6) in Newport, Rhode Island, designed by H.H. Richardson in 1874. ⁹¹ This example, like many of the earliest American designs in the Queen Anne style, followed Shaw's half-timbered models. It did however have an American quality with the substitution of shingles for English tiles on the upper walls and stone for brick on ground levels. ⁹²

Although the Watts-Sherman house was built in 1874, the

⁸⁹Ibid.

⁹⁰Renee Kahn, "The Queen Anne Style," Old House Journal (January 1977): 1.

⁹¹McAlester and McAlester, 268.

⁹²Whiffen, American Architecture Since 1780: A Guide to Styles, 117.

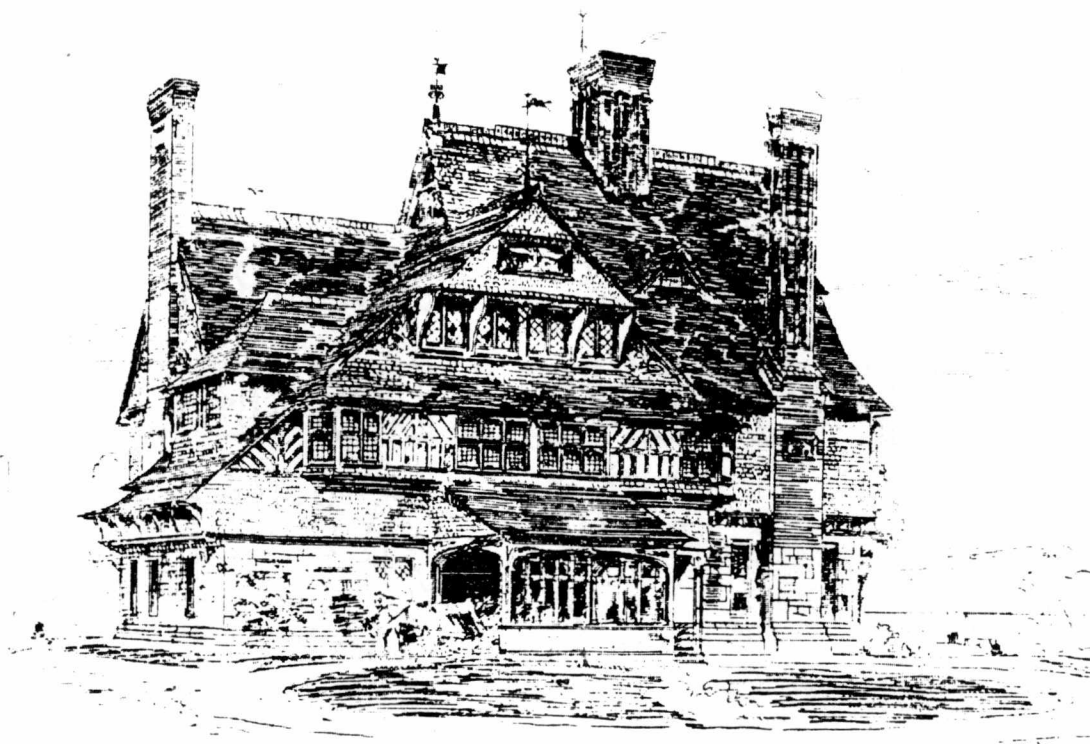


Figure 2.6. Front View, Watts-Sherman House, by H.H. Richardson, Newport, Rhode Island. Source: Henry Russell Hitchcock, The Architecture of H.H. Richardson and His Time.

popularity of the Queen Anne Style moved to the forefront of architectural popularity in America with the Philadelphia Centennial Exposition of 1876. ⁹³ During this exhibition, the British government constructed two half-timbered structures as living quarters and offices for the British Executive Commissioner and his staff. Although these buildings were basically Elizabethan in character, they still had considerable impact on American architecture.

The popularity of the Queen Anne style was further promoted by such architectural pattern books as Henry Hudson Holly's 1878 publication of Modern Dwellings. Although somewhat more conservative than Shaw's original styles, Holly's designs, which included steep roofs, rambling plans and porches wrapping around front and sides, became the basis from which architects and builders worked during the 1880s and 1890s. At first, decoration included medieval-imitated friezes and spindled balustrades, but by the 1890s, decoration took a more classic form in the use of Greek-inspired columns, pediments and ornamentation. ⁹⁴

Regardless of its beginning, the Queen Anne style played on contrast of materials. The dominant decorative

⁹³ Many excellent sources are available for a complete and exhaustive description of the Philadelphia Centennial Exposition of 1876.

⁹⁴ Guild, 38.

elements were visual and textural in quality. Adding to the visual effectiveness of the Queen Anne style was a typical overall asymmetrical balancing of mass and materials. The Queen Anne style was especially popular because it was so easily adapted to any level of artistic pretension. By adding more towers, bay windows, porches, balconies, or more ornamentation the impressiveness of the house was increased.⁹⁵ (Figure 2.7)

Oftentimes, exterior wall surfaces of first floors were brick, stone or clapboards while the upper floors were of stucco, decorative shingles or clapboards. Because the Queen Anne style was one which used a profusion of elements, any combination of exterior cladding was appropriate. Many houses of the Queen Anne style would have at least three different materials in combination covering the facade.

The massing of the Queen Anne style house was typically irregular and asymmetrical. Many features contributed to this irregularity. Projections, cantilevered from second stories, and corner turrets borrowed from French chateaux were characteristic of the Queen Anne style as were circular and square bays. Providing an overall openness and informality to the house were verandas, porches, and balconies.⁹⁶ Oftentimes, porches and balconies, considered

⁹⁵Bishop and Coblentz, 31.

⁹⁶Poppeliers, 24, 26.



Figure 2.7. Examples, Typical Queen Anne Style Residences. Source: McAlester and McAlester, A Field Guide to American Houses.

a symbol of American life in more leisurely days, were recessed into the house being sheltered by the eaves. They were used as sitting rooms and places for the family to gather.⁹⁷ This informality and openness promoted the wholesome countryside rather than the unhealthy city, which Americans had already begun to malign, thus furthering Queen Anne as an American architectural style.⁹⁸

The technological advances in glass-making made plate-glass manufacturing possible. Thus, during this period, a single pane of glass was typically used in each sash. However, on occasion the larger upper pane was divided into smaller panes either in clear glass, etched glass or stained glass. (Figure 2.8) As was typical of the Queen Anne style in its entirety, there were no rules for the placement of windows. Windows were placed alone or in groupings of two or three. (Figure 2.9) The shapes of windows took many forms and combinations including straight-topped and round-arched were common. (Figure 2.9) Bay windows were a popular architectural feature, combining a projection with glass as a decorative element. (Figure 2.10) Palladian windows became popular after 1890; although a feature begun during the Italian

⁹⁷ Ishbell Ross, Taste in America (New York: Thomas Y. Crowell Co., 1967), 145-146.

⁹⁸ Marcus Whiffen, American Architecture 1607-1976 (Cambridge, Massachusetts: MIT Press, 1980), 295.

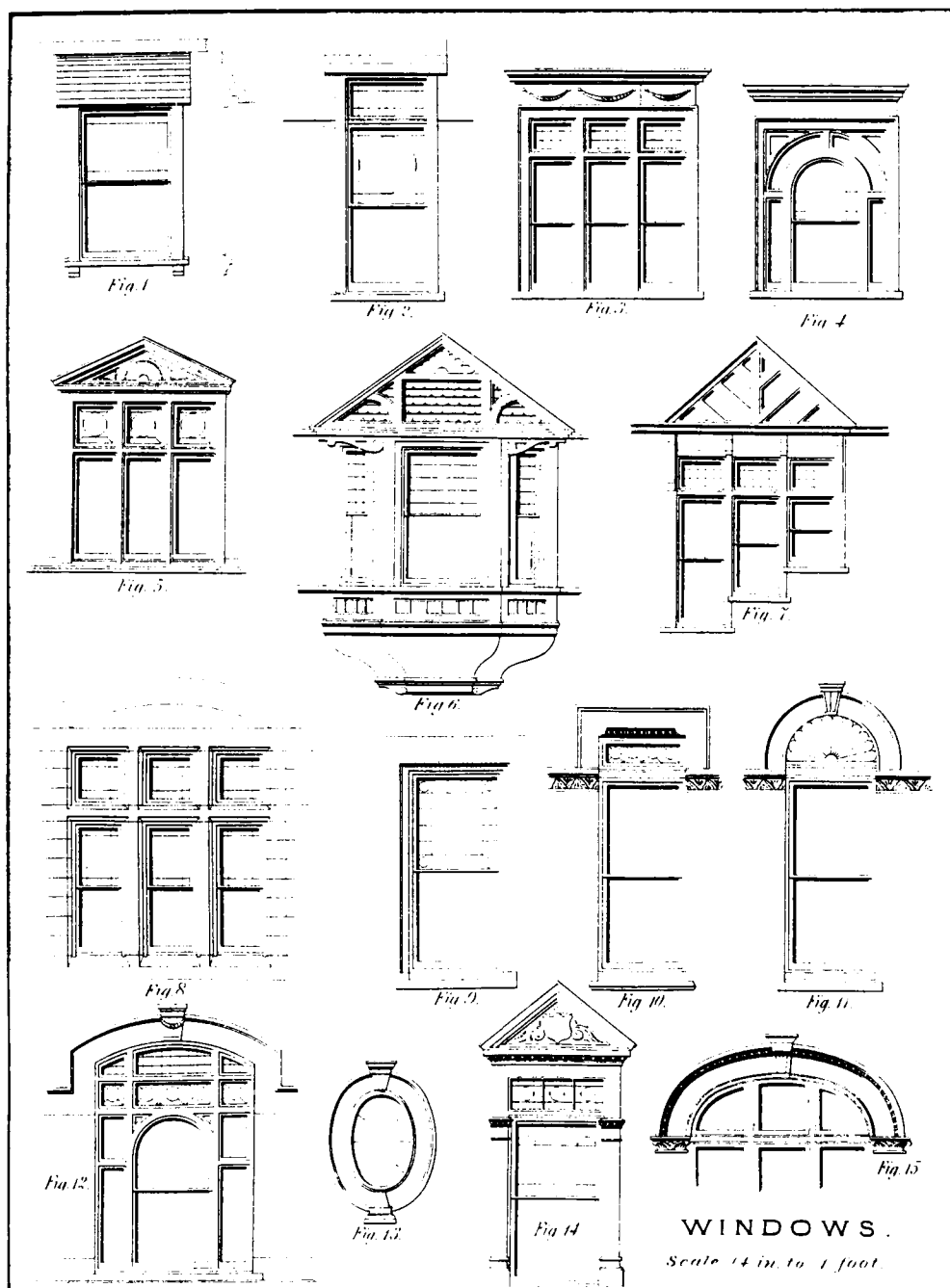


Figure 2.9. Examples, Typical Groupings and Shapes of Windows of the Queen Anne Style. Source: William T. Comstock, Modern Architectural Designs and Details, Plate 36.



Figure 2.10. Examples, Bay Windows of the Queen Anne Style. Source: Robin Guild, The Victorian House Book.

Renaissance, architects were influenced by eighteenth and early nineteenth century architecture.⁹⁹

Gabled and hipped roofs with finials were typical of the Queen Anne style as were vergeboards and decorative brackets under the eaves.¹⁰⁰ Because of the irregularity of the massing, multiple roofs were required. Besides multiple roofs, the pitch of these roofs was typically steep. The roof, similar to the facade, often received a combination of treatments. Often many roofs were shingled using one color and shape of shingle. Some roofs of the period were covered in more than one color and shape of shingle, such as the blending of square shingles and fish-scale shingles. In combination, the steeply pitched multiple roofs which were covered with various shapes and colors of shingles added much to the overall impressiveness of the Queen Anne style house.

Because the invention of central heating was still in its infancy, fireplaces were used to produce heat to warm the house. Thus, nearly every room in the house had a fireplace. Because, in many instances, fireplaces were placed back to back and in the same location on each floor, their flue pipes could share the same chimney structure. This eliminated the need for a chimney for each fireplace

⁹⁹ McAlester and McAlester, 264.

¹⁰⁰ Peg B. Sinclair and Taylor B. Lewis, Victorious Victorians (New York: Holt, Rinehart & Winston, 1985), 55.

within the home. However, there were usually at least three chimneys, sometimes more, for the typical Queen Anne style residence. Therefore, these chimneys provided yet another place for detail. Huge brick chimneys (Figure 2.11) of medieval influence with carvings or terra-cotta panels were common.¹⁰¹ Also typical were chimneys with decorative brickwork as part of the chimney, either set into the structure or as the chimney cap.

Additional decorative methods such as gable ends ornamented with half-timbering or stylized decorative relief and molded or specially shaped accent brick were used. Trim and other wooden features were used for additional ornamentation. Because factories across the country produced ready-made trim work in countless designs, this form of decoration was used in reckless abandon. This trim included beadwork, knobs, carved and turned porch supports, and lace-like carpentry work. Additional features, influenced by Charles Eastlake, in the form of raised panels featuring the sun, the moon, or floral patterns added to the decorative effect of the Queen Anne style. It is this trim or gingerbread decoration that identifies many Queen Anne style homes.¹⁰²

Near the end of the Late Victorian period the Queen

¹⁰¹Sinclair and Lewis, 55.

¹⁰²McAlester and McAlester, 264.

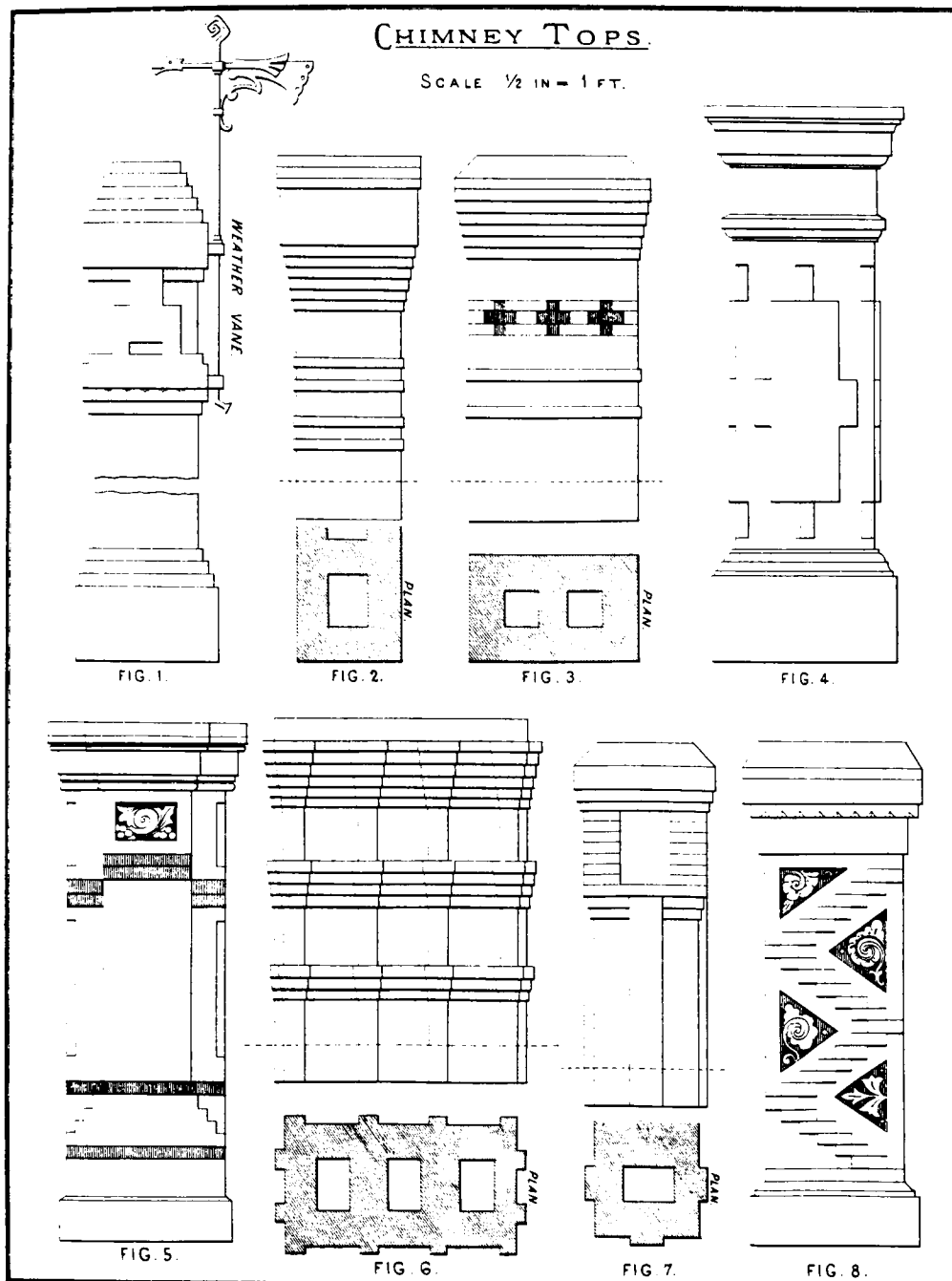


Figure 2.11. Examples, Chimney Top Designs. Source: William T. Comstock, Modern Architectural Designs and Details, Plate 80.

Anne style began to feature decorative ornament reminiscent of classical architecture. The use of Greek or Roman style columns was prominent as were dentilated cornices and pedimented door, windows and gables. ¹⁰³

Queen Anne: Baumann Brothers Firm

The greatest number of residences designed by the Baumann Brothers were designed in the Queen Anne style. In all areas of Knoxville and its outskirts, it is possible to find examples of their Queen Anne style architecture. Downtown Knoxville (Figure 2.12) was the location of some of the earliest Baumann Brothers' designs in the Queen Anne style. As was typical across the country during the late nineteenth century, business owners and merchants lived near their workplaces. Similarly, homes for many of Knoxville's business leaders were built along Knoxville's Main Avenue, Church Avenue, Hill Street and Locust Street during the Late Victorian period. Main Avenue was the address of the homes of E.E. McMillan, J.T. McTeer, Gustave Knabe and Masterson Peyton. ¹⁰⁴

¹⁰³Ibid.

¹⁰⁴See Appendix A for evidence pertaining to the commissions for E.E. McMillan, Gustave Knabe, and Masterson Peyton.

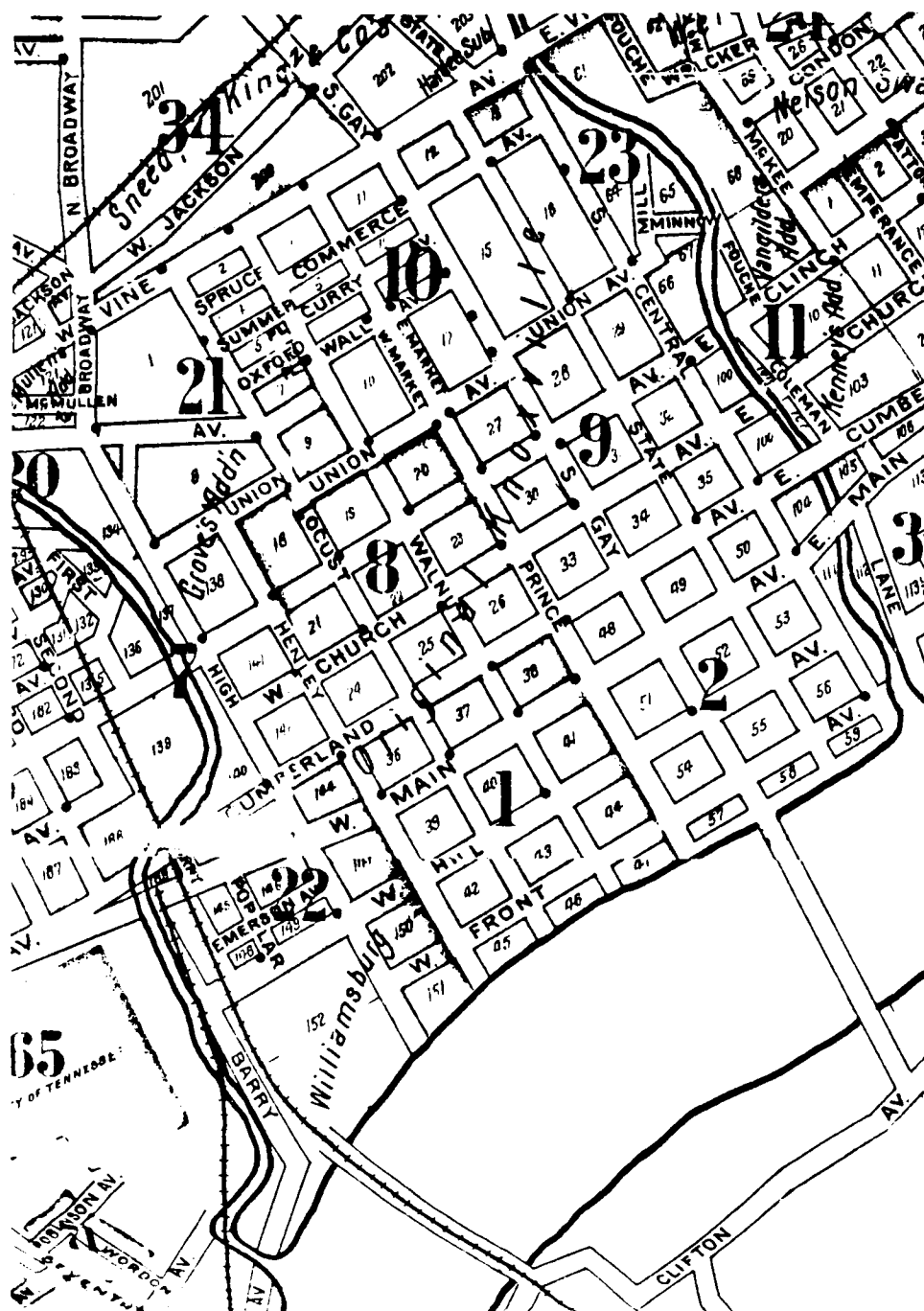


Figure 2.12. Map, Downtown Knoxville area, Knoxville, Tennessee. Source: Sanborn-Perris Fire Insurance Map (1903), Special Collections, University of Tennessee, Knoxville.

J.T. McTeer commissioned the Baumann Brothers to execute plans for a residence (Figure 2.13) which was constructed at Main and Walnut Street.¹⁰⁵ Mr. McTeer purchased property on Main Avenue at the corner of Walnut Street in March 1887.¹⁰⁶ In addition, Mr. McTeer made a payment to the Baumann Brothers on April 10, 1888 for \$164.00.¹⁰⁷ Corresponding to the location provided in the commission entry and the date of the payment made to the Baumann Brothers were the city directory listings which indicated that Joseph T. McTeer, a partner in McTeers, Payne, Burger & Hood, a wholesale clothing company located at 208-210 Gay Street, first occupied the residence at 101/505 W. Main Avenue in 1887. Mr. McTeer resided at this address until his death in 1907.¹⁰⁸

Dr. Chalmers Deadrick commissioned the Baumann Brothers to execute plans and details for a residence on Church and Walnut Streets.¹⁰⁹ Corresponding to this commission were payments totaling \$1106.16 made between November 1888 and July 1889 by Dr. Deadrick to the Baumann Brothers.¹¹⁰

¹⁰⁵Baumann Brothers' commissions book.

¹⁰⁶Knox County Warranty Deed, Book 88 (March 21, 1887), City County Building, Knoxville, Tennessee, 242.

¹⁰⁷Baumann Brothers' cash ledger, 14.

¹⁰⁸Knoxville City Directories.

¹⁰⁹Baumann Brothers' commissions book.

¹¹⁰Baumann Brothers' cash ledger, 30, 34, 48.



Figure 2.13. Front View, J.T. McTeer House (constructed 1887), 505 W. Main Avenue, Knoxville, Tennessee. (demolished) Source: Knoxville Bicentennial, Yesteryear II, Special Collections, University of Tennessee, Knoxville.

Completed in 1900, ¹¹¹ Dr. Deadrick's residence at 501 W. Church Avenue (the corner of Church Avenue and Walnut Street) also incorporated his offices. ¹¹² Throughout the construction, the structure's progress was announced in the local newspaper. For instance, an entry in the Knoxville Journal noted the "handsome residence nearing completion for Dr. Deadrick at the corner of W. Church and Walnut." ¹¹³ A week later the announcement was made that "Dr. C. Deadrick's residence, being constructed at the corner of Walnut and Church streets, has reached the second story. It is to be one of the handsomest in the city." ¹¹⁴

Mrs. Sophia Hunter commissioned the Baumann Brothers to execute plans for a double house. ¹¹⁵ Although the designation of a double house was given in the commission entry, an 1890 article discussing the Baumann Brothers current work referred to the "cottage for Mrs. Sophia Hunter; LaRue Bros., contractors." ¹¹⁶ However, the Sanborn-Perris Fire Insurance map of 1903 provided the outline of a structure

¹¹¹Knoxville City Directories.

¹¹²See Appendix A for Sanborn-Perris Fire Insurance Map showing this structure.

¹¹³Knoxville Journal, 19 May 1900.

¹¹⁴Knoxville Journal, 25 May 1900.

¹¹⁵Baumann Brothers' commissions book.

¹¹⁶Knoxville Journal, 13 April 1890.

which appears to have functioned as a double house. ¹¹⁷

Mrs. Hunter made payments to the Baumann Brothers on September 4, 1889 and May 9, 1890 totaling \$33.00. ¹¹⁸ As indicated in the city directories, Sophia Hunter boarded at various addresses before occupying the residence at 216 E. Church Avenue in 1893. ¹¹⁹

In 1896, the residence of H.A. Harth was constructed on Cumberland Avenue. The residences of W.C. Tatum, F.H. McClung, F.B. McCrary, and R.E. McMillan were constructed on Hill Avenue between 1887 and 1890. ¹²⁰

F.H. McClung, partner in the wholesale dry goods, notions, hats, boots and shoes business of Cowan, McClung & Co., ¹²¹ commissioned the Baumann Brothers to execute plans for a residence on W. Hill Avenue. ¹²² Corresponding to this commission were payments totaling \$315.48 made by Mr. McClung on July 2, 1888 and March 1, 1889 to the Baumann Brothers. ¹²³ However, it was determined that F.H. McClung

¹¹⁷ See Appendix D for the Sanborn-Perris Fire Insurance map showing the outline of this double house.

¹¹⁸ Baumann Brothers' cash ledger, 51 & 69.

¹¹⁹ Knoxville City Directories.

¹²⁰ See Appendix A for evidence pertaining to the commissions for H.A. Harth, W.C. Tatum, and R.E. McMillan.

¹²¹ Ibid.

¹²² Baumann Brothers' commissions book.

¹²³ Baumann Brothers' cash ledger, 21, 38.

resided at 604 W. Church Avenue, the home designed by Joseph Baumann for Mr. McClung in 1880.¹²⁴ Nonetheless, as indicated in the Knoxville Tribune of May 22, 1888,

Frank H. McClung is ready to begin work on his new residence on Hill street near the corner of High. Baumann Bros. are the architects, and J.A. Galyon will be the builder. It will be of eleven rooms, will have spacious verandahs, and for the second story delightful balconies will tempt all who look. The building is what is known as the modern Queen Anne style, finished entirely in hard wood and with its interior arrangement comfortable and pleasant. When it is finished, as it will be as soon as hard work can make it, the house will be one of the handsomest in the city. The architects consider it one of their best buildings.¹²⁵

This home, "erected and furnished at a cost exceeding \$15,000.00,"¹²⁶ was given, through a trustee, to his daughter Aurelia, to "occupy and enjoy" as her own home.¹²⁷

F.B. McCrary commissioned the Baumann Brothers to execute plans for a residence on E. Hill Avenue.¹²⁸ (Figure 2.14) Mr. McCrary made a payment of \$166.50 on

¹²⁴Michael Andrew Tomlan, "Joseph F. Baumann (1844-1920), Architect of the First Knoxville" (Bachelor of Architecture thesis, University of Tennessee, 1973), 41.

¹²⁵Knoxville Tribune, 22 May 1888.

¹²⁶Knox County Probate Records, Will Book 3 (August 18, 1894), City County Building, Knoxville, Tenn., 210-15.

¹²⁷Knox County Warranty Deed, Book 154 (February 26, 1888), City County Building, Knoxville, Tenn., 249.

¹²⁸Baumann Brothers' commissions book.

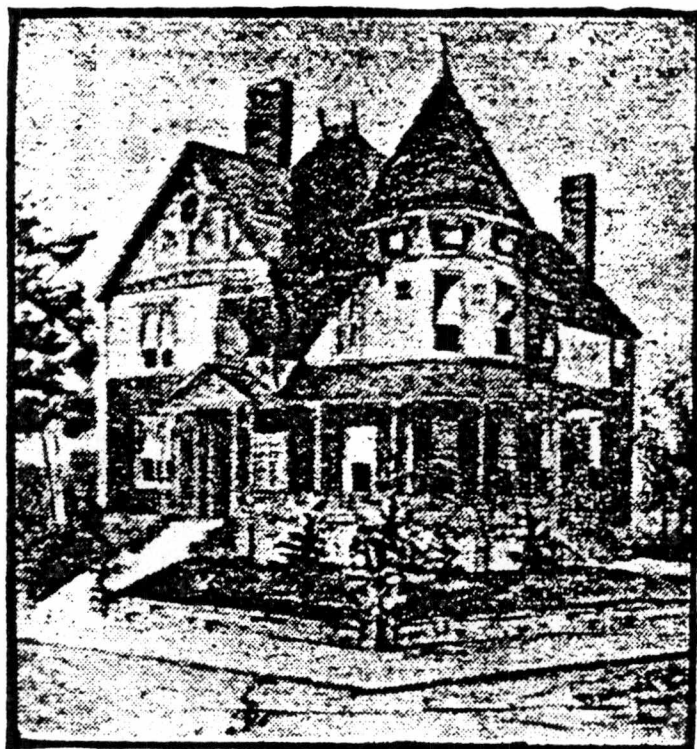


Figure 2.14. Front/Side View, F.B. McCrary House (constructed 1890), 601 E. Hill Avenue, Knoxville, Tennessee. (demolished) Source: Knoxville, Tennessee, Special Collections, University of Tennessee, Knoxville.

September 8, 1890 to the Baumann Brothers.¹²⁹ In an 1890 newspaper article discussing the Baumann Brothers' current work, reference was made to the "first class residence for F.B. McCrary; Duncan & Johnson contractors."¹³⁰

Corresponding to the dates of the article and the payment, as well as the location provided in the commission entry were the city directory listings which indicated that Franklin B. McCrary, partner in McCrary & Branson, photographers, first occupied the residence at 111/601 E. Hill Avenue in 1891, after residing at 119 Craig for the years prior.¹³¹

Fort Sanders, to the west of downtown Knoxville, has the greatest number of documented examples of Baumann Brothers Queen Anne style architecture of any area in Knoxville. On practically every block within Fort Sanders, houses, designed by the Baumann Brothers, were constructed in the Queen Anne style. From Cumberland Avenue to Highland Avenue and from Seventeenth Street to Eleventh Street, there are or have been homes constructed from plans provided by the Baumann Brothers. Entries in the Baumann Brothers' commissions book provided the names of sixteen individuals who had homes designed during the Late Victorian

¹²⁹Baumann Brothers' cash ledger, 76.

¹³⁰Knoxville Journal, 13 April 1890.

¹³¹Knoxville City Directories.

period by the Baumann Brothers which were constructed in Fort Sanders. ¹³²

Topographically, Fort Sanders (Figure 2.15) was built on a ridge with a narrow crest and gentle slopes that descended southward toward the Tennessee River and northward to the narrow valley. The principal thoroughfares of Fort Sanders - White, Clinch, Laurel, Highland, Forest and Grand Avenues - ran parallel to the ridge. Although the entire neighborhood was one that was viewed by the citizens of Knoxville as being affluent, degrees of prosperity were reflected in the type of houses and the occupations of inhabitants from the top of the ridge downward. The most pretentious houses were located on Laurel Avenue along the crest of the ridge commanding a view of the mountains and the Tennessee River. Along this street lived the upper echelon of society, owners of the factories and businesses where Knoxville's blue-collar citizens worked. A number of these homes along Laurel Avenue, especially within the blocks between Twelfth and Sixteenth Streets, were designed by the Baumann Brothers. Plans for Queen Anne style homes were commissioned by Col. R.R. Swepson, and M.S. Little. ¹³³

Col. Swepson commissioned the Baumann Brothers to furnish plans for a residence (Figure 2.16) which was

¹³²Baumann Brothers' commissions book.

¹³³See Appendix A for evidence pertaining to this commission.

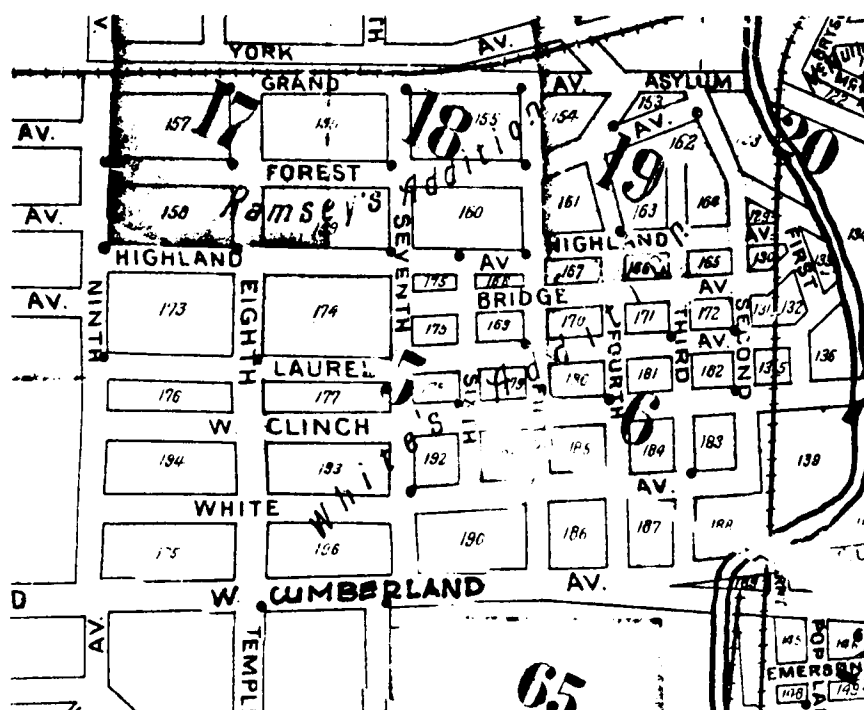


Figure 2.15. Map, Fort Sanders area, Knoxville, Tennessee. Source: Sanborn-Perris Fire Insurance Map (1903), Special Collections, University of Tennessee, Knoxville.



Figure 2.16. Front View, Col. R.R. Swepson House (constructed 1890) 1537 Laurel Avenue, Knoxville, Tennessee. (altered into apartments) Source: Artworks of Knoxville, Special Collections, University of Tennessee, Knoxville.

constructed on Laurel Avenue. ¹³⁴ R.R. Swepson, who retired in 1900, was a partner in Dick, Payne & Co., wholesale and retail grocers, Daniel Briscoe & Co., wholesale dry goods, as well as J.L. Davis & Co., wholesale hats, caps, and straw good. ¹³⁵ Between February 1891 and January 1892, Col. Swepson paid the Baumann Brothers \$1002.50. ¹³⁶ Corresponding to the address provided in the commission entry and the dates of payment was Col. Swepson's move in 1892 from the Hotel Hattie, where he had boarded since 1888, to 718/1537 Laurel Avenue, where he resided until his death in 1902. ¹³⁷ It was estimated that the cost of the home was \$20,000. ¹³⁸

Highland and Clinch Avenues were geographically as well as socially a block below Laurel Avenue. Highland Avenue, running parallel with Laurel Avenue to the north, was a street lined with less-pretentious but still-rambling Queen Anne style homes. In these homes lived a mixture of middle class businessmen and executives as well as store clerks and widows.

¹³⁴Baumann Brothers' commission book.

¹³⁵Knoxville City Directories.

¹³⁶Baumann Brothers' cash ledger, 88, 100, 111.

¹³⁷Knoxville City Directories.

¹³⁸George Engelhardt, ed., Knoxville, Tennessee. The Engelhardt Series: American Cities no. 25 (New York: George N. Engelhardt, 1891), 44.

Although the houses along Highland Avenue displayed similarities to the homes along Clinch Avenue, many of these residences were simpler in their decoration as well as in their size and shape. James Agee, in his book A Death in the Family, described Highland Avenue and the houses along it:

It was a little bit mixed sort of block, fairly solidly lower middle class, with one or two juts apiece on either side of that. The houses corresponded: middle-sized gracefully fretted wood houses built in the late nineties and early nineteen hundreds, with small front and side and more spacious back yards. ¹³⁹

The homes of W.C. Everett, Y.W. Castell, J.J. Craig, Jr., Leslie P. DeGroat, and Jacob Staub ¹⁴⁰ were constructed along Highland Avenue. W.C. Everett commissioned the Baumann Brothers in 1889 to furnish plans for a cottage. ¹⁴¹ In addition, Mr. Everett made a payment of \$81.00 to the Baumann Brothers on January 15, 1890. ¹⁴² Corresponding to the date of payment was the 1890 city directory listing for William C. Everett, druggist and bookkeeper, which indicated that he resided at 809/1616

¹³⁹James Agee, A Death in the Family (New York: McDowell, Obolensky, 1938), 1.

¹⁴⁰See Appendix A for evidence pertaining to the commissions for Y.W. Castell, J.J. Craig, Jr., Leslie P. DeGroat, and Jacob Staub.

¹⁴¹Baumann Brothers' commissions book.

¹⁴²Baumann Brothers' cash ledger, 62.

Highland Avenue, having moved from 400 Clinch.¹⁴³ As described in an 1889 edition of the Knoxville Journal,

W.C. Everett's new cottage is nearing completion. It has been admired by all who see it. 'Tis very odd, and can't help but attract one's attention. Whittle and Roehl are the contractors and have done a first class job of it. This is a cozy home.¹⁴⁴

Running parallel with Laurel Avenue to the south is Clinch Avenue. Within the 1400 block of Clinch Avenue (Figure 2.17), five homes designed by the Baumann Brothers were constructed. This block was often called the "Widow's Block," because three of the five houses on the north side were owned by widows:¹⁴⁵ Mrs. Mary H. Ijams at 1401 W. Clinch; Mrs. M.A. Carson at 1405 W. Clinch; and Mrs. Sue Scott at 1415 W. Clinch. In addition, H.W. Hall and R. T. Dearmond each commissioned the Baumann Brothers to design houses located on the south side of the 1400 block of Clinch Avenue. Furthermore, E.G. Buckwell's residence at 1605 W. Clinch Avenue was designed by the Baumann

¹⁴³ Knoxville City Directories.

¹⁴⁴ Knoxville Journal, 4 August 1889.

¹⁴⁵ Knoxville News Sentinel, 18 January 1949. This was one article in a series of articles written by Della Yoe. She was a long-time resident of Fort Sanders, having grown-up there. In these articles she reminisces about living in Fort Sanders.

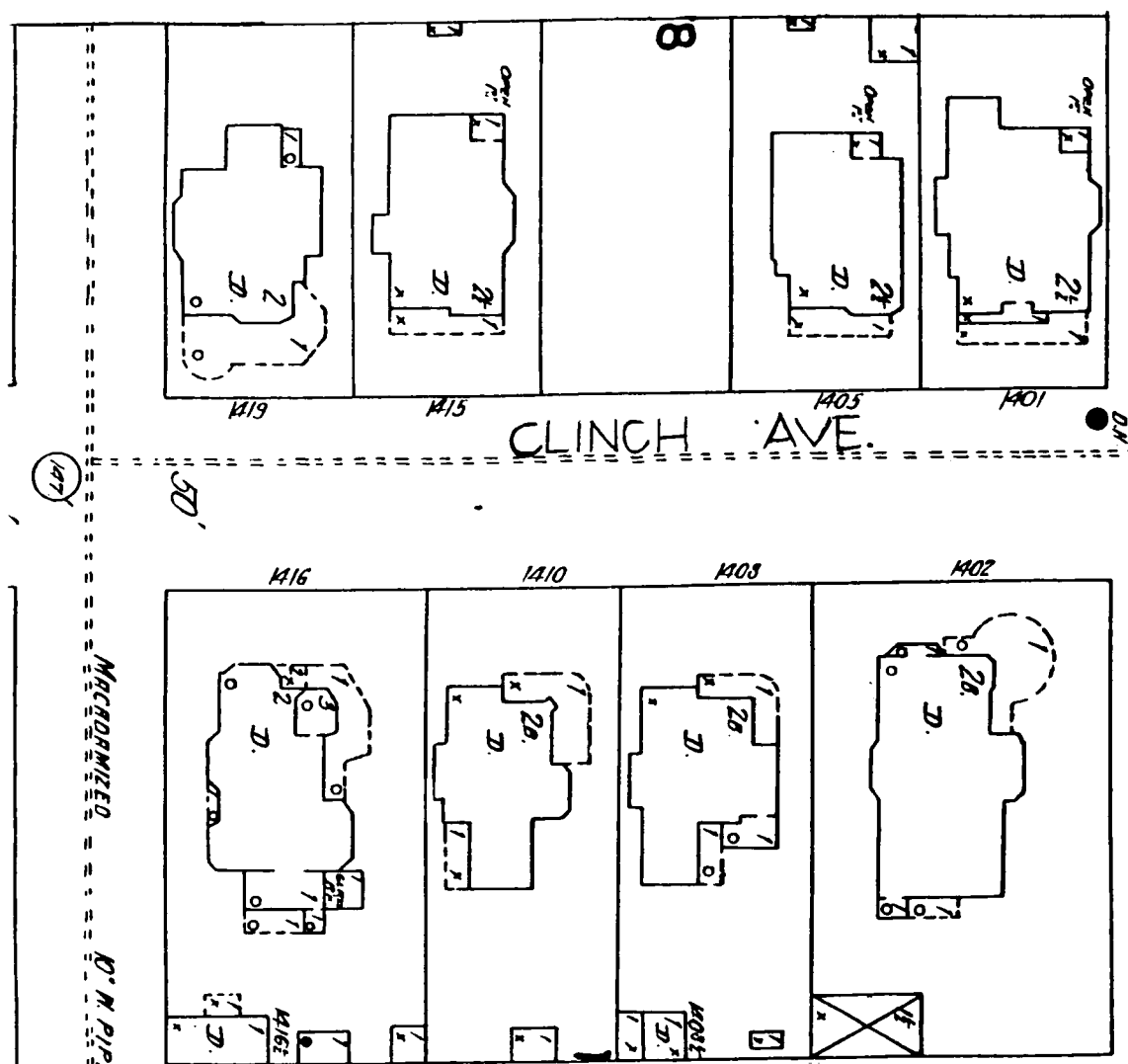


Figure 2.17. Map, 1400 Block, Clinch Avenue, Knoxville, Tennessee. Source: Sanborn-Perris Fire Insurance Map (1903), Special Collections, University of Tennessee, Knoxville.

Brothers. ¹⁴⁶

The Herbert W. Hall home was built at 601/1402 Clinch Avenue. Mr. Hall, a partner in Hall & Calloway, sellers of boots and shoes, ¹⁴⁷ made four payments totaling \$200.00 between August 5, 1889 and December 7, 1889 to the Baumann Brothers. ¹⁴⁸ Numerous social activities apparently took place in this residence; it was described as the ". . . center of lavish hospitalities and a rendezvous for West Knoxville's belles and beaux." ¹⁴⁹ In a newspaper account on August 4, 1889, the house was described as follows:

Mr. H.W. Hall's magnificent new residence situated in West Knoxville, has been given up as being the handsomest and most convenient Queen Anne residence in the city. ¹⁵⁰

A photograph of the Hall residence, (Figure 2.18) featured in the pages of Architecture: A Monthly Magazine, included credit to the Baumann Brothers as the architects. Although the exact date of the photograph is unknown, it would have been before April 1906 to have been included in

¹⁴⁶ See Appendix A for evidence pertaining to the commissions for Mrs. Mary H. Ijams, Mrs. M.A. Carson, Mrs. Sue Scott, R.T. Dearmond, and E.G. Buckwell.

¹⁴⁷ Ibid.

¹⁴⁸ Baumann Brothers' cash ledgers, 49, 52, 57, 59.

¹⁴⁹ Knoxville News Sentinel, 18 January 1949.

¹⁵⁰ Knoxville Journal, 4 August 1889.



Figure 2.18. Front View, H.W. Hall House (constructed 1889) 1402 Clinch Avenue, Knoxville, Tennessee. (demolished)
Source: Baumann Brothers, Architecture: A Monthly Magazine 1 no. 5 (April 1906), Special Collections, University of Tennessee, Knoxville.

Architecture: A Monthly Magazine, and could possibly have been taken after alterations had been made to the house. These alterations were described briefly on May 25, 1900 in the Knoxville Journal:

The residence of Herbert Hall, in West Knoxville, is undergoing some handsome improvements, both within and without. Two rooms have been altered by the extension of a wing and a very beautiful porch is replacing the old one. ¹⁵¹

Due to the uncertainty of the date of the photograph under analysis, it would be difficult to determine what characteristics of the house were original to the Baumann Brothers' design and which were added during the remodeling.

Very similar geographically, socially and architecturally to Clinch Avenue was White Avenue. Here too, lived mainly middle and upper-middle class citizens in their large Late-Victorian homes. Within the 1300 block of White Avenue, (Figure 2.19) the Baumann Brothers designed the homes of J. Ed. Ross, Wm. M. Meek, ¹⁵² and Professor C.D. Schmitt.

Cooper Davis Schmitt, a professor of mathematics at the University of Tennessee, came to Knoxville in 1889. ¹⁵³

¹⁵¹Knoxville Journal, 25 May 1900.

¹⁵²See Appendix A for evidence pertaining to the commissions for J. Edward Ross, and William M. Meek.

¹⁵³Bernadotte Schmitt, files containing letters, notes, photographs, etc., housed in Special Collections, University of Tennessee, Knoxville.

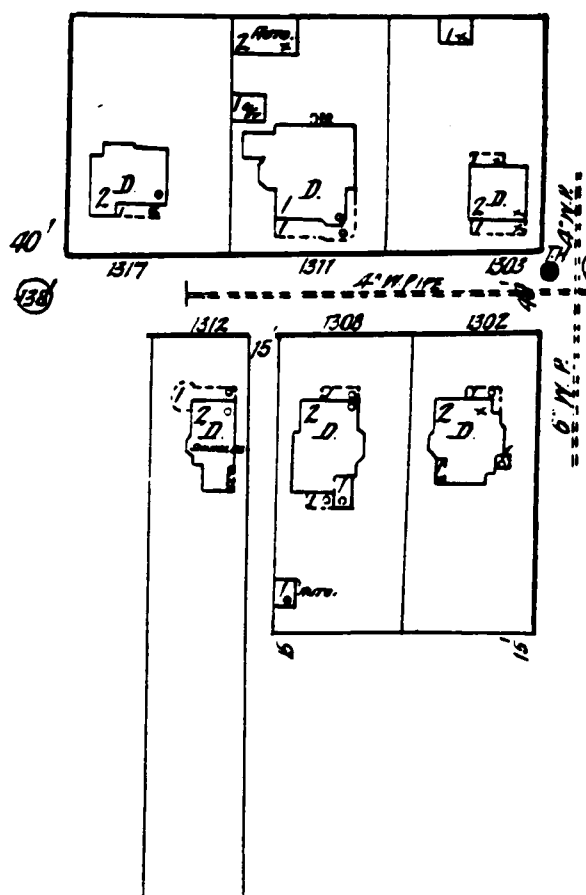


Figure 2.19. Map, 1300 Block, White Avenue, Knoxville, Tennessee. Source: Sanborn-Perris Fire Insurance Map (1917), Special Collections, University of Tennessee, Knoxville.

C.D. Schmitt, during his tenure at the University, held positions as professor of mathematics, bursar, and dean of the College of Math; in addition he served as a statistical agent for the Tennessee Department of Agriculture. ¹⁵⁴

Professor Schmitt commissioned the Baumann Brothers to provide him plans for a residence in West Knoxville. ¹⁵⁵

The Schmitt family, upon arrival in Knoxville, resided at 101 North Third Avenue from 1890 until 1895. ¹⁵⁶ However, after 1895, they resided at 501/1302 White Avenue. ¹⁵⁷

Providing the southern border of Fort Sanders, Cumberland Avenue extended from downtown Knoxville, where it was often referred to as Main Avenue, through the University of Tennessee Campus to a place at which it acquired the name Kingston Pike. Along the portion of Cumberland Avenue bordered by Fort Sanders and the University of Tennessee were residences designed by the Baumann Brothers. Homes for George and Mary Andes, Mr. and Mrs. J.C. Duncan, and William and Bettie Kirk were located. ¹⁵⁸

On the south side of Cumberland Avenue on Melrose

¹⁵⁴Ibid.

¹⁵⁵Baumann Brothers' commissions book.

¹⁵⁶Knoxville City Directories.

¹⁵⁷Ibid.

¹⁵⁸See Appendix A for evidence pertaining to the commissions for George and Mary Andes, and William and Bettie Kirk.

Avenue, (Figure 2.20) on land now occupied by parking lots and buildings of the University of Tennessee, stood Queen Anne style residences designed by the Baumann Brothers for J.E. Briscoe and Sam House. Although the Italianate-style "Melrose Place" was built in 1858, the rest of Melrose Park (Melrose Triangle) remained undeveloped until the mid 1890s when J.E. Briscoe commissioned the Baumann Brothers to design a residence followed by Sam House in 1903.¹⁵⁹ Located in the same general area as the homes of J.E. Briscoe and Sam House were the residences of S.R. Ogden, and C.C. Ross on Rose Avenue and Margaret Hayes on Hayes Avenue.¹⁶⁰

Further west of Fort Sanders and the University of Tennessee, along Cumberland Avenue to Kingston Pike, were impressive homes built on sprawling estate-sized lots. With the expansion of the trolley system and the macadamizing of the streets it was possible to travel to the outskirts of town with little trouble. Besides the Richardsonian Romanesque style home of J.E. Lutz were homes for C.C. Sul-lins, W.B. Keener, W.H. Dawn, Mrs. Edwin Kennedy, and J.E. Chapman all designed by the Baumann Brothers in

¹⁵⁹See Appendix A for evidence pertaining to the commissions for J.E. Briscoe and Sam House.

¹⁶⁰See Appendix A for evidence pertaining to the commissions for S.R. Ogden, C.C. Ross, and Margaret Hayes.

the Queen Anne style. ¹⁶¹ Unfortunately, the city directories did not provide street numbers for these houses on Kingston Pike but referred to their address merely as Kingston Pike.

W.B. Keener, partner in C.M. McClung & Co., wholesale hardware and stoves, commissioned the Baumann Brothers to execute plans for residence #2 which was constructed on Kingston Pike in 1889. ¹⁶² Mr. Keener made a payment of \$100.00 on November 1, 1889 to the Baumann Brothers. ¹⁶³ In addition, \$7.50 was paid by the Baumann Brothers on August 20, 1889 to "James Adams for Keener's perspective." ¹⁶⁴ Included in an 1889 Knoxville Journal announcement of the Baumann Brothers' current work was the reference to "a handsome modern residence for Bruce Keener, J.A. Galyon & Son, contractor." ¹⁶⁵ Relating to the 1889 construction date and the Kingston Pike location given in the commission entry is the first occupation of a residence on Kingston Pike by W.B. Keener in 1889, before which time he had resided at 65 Craig. ¹⁶⁶ Also providing evidence was

¹⁶¹ See Appendix A for evidence pertaining to the commissions for C.C. Sullins, and Mrs. Edwin Kennedy.

¹⁶² Baumann Brothers' commissions book.

¹⁶³ Baumann Brothers' cash ledger, 56.

¹⁶⁴ Ibid, 50.

¹⁶⁵ Knoxville Journal, 4 August 1889.

¹⁶⁶ Knoxville City Directory.

the purchase of two acres on Kingston Pike by W.B. Keener from Jacob and Lucy Thomas in 1889. ¹⁶⁷

W.H. Dawn, owner of Knox. Building & Contracting, commissioned the Baumann Brothers to execute plans for a residence which was constructed on Kingston Pike. ¹⁶⁸ Six payments totaling \$175.65 were made by Mr. Dawn between October 1888 and October 1892. In addition, a payment of \$10.00 was made on May 18, 1892 by the Baumann Brothers to "Jas. Adams for Dawns perspect[ive]." ¹⁶⁹

The J.E. Chapman/W.J. Oliver house, (Figure 2.21) known as "Cherokee Place," was located at 2723 Kingston Pike ¹⁷⁰ and originally built for John E. Chapman, partner in Chapman, White, Lyons & Co. Drug Wholesalers. ¹⁷¹ Three payments were made to the Baumann Brothers by J.E. Chapman between October 1, 1887 and June 1, 1895 for a total of \$70.00. ¹⁷² After Mr. Chapman's death in 1900, ¹⁷³ the house was sold to W.J. Oliver, railroad contractor and

¹⁶⁷ Knox County Warranty Deed, Book 92 (1889) City County Building, Knoxville, Tenn., 595.

¹⁶⁸ Baumann Brothers' commissions book.

¹⁶⁹ Baumann Brothers' cash ledger, 120.

¹⁷⁰ Knoxville City Directories.

¹⁷¹ Ibid.

¹⁷² Baumann Brothers' cash ledger, 1, 21, 190.

¹⁷³ See Knoxville Journal, 3 June 1900, 5, for the account of Mr. Chapman's death.



Figure 2.21. Front View, J.E. Chapman/W.J. Oliver House "Cherokee Place," 2723 Kingston Pike, Knoxville, Tennessee. (demolished) Source: Greater Knoxville - Illustrated (1910), Special Collections, University of Tennessee, Knoxville.

president of W.J. Oliver & Co. ¹⁷⁴ The house was demolished in 1941. ¹⁷⁵

In addition to the homes built on the outskirts of Knoxville along Kingston Pike were the homes constructed along Middlebrook Pike. The home of L.M.G. Baker ¹⁷⁶ was constructed along this thoroughfare. Similar to the listings of Kingston Pike addresses, residences on Middlebrook Pike were not designated by a street number during the study period.

In North Knoxville were a proliferation of Queen Anne style residences. Located in areas around and beyond Broadway, homes designed by the Baumann Brothers in the Queen Anne style were constructed. In the neighborhoods north of Fort Sanders and bordered by Broadway on the east (Figure 2.22) were homes for William Osborne, A.L. Young, A.J. Price, J.C. Cawood, Roy Woods, and T.L. Maxwell, who each commissioned the Baumann Brothers for residential design work. ¹⁷⁷ In addition, along Broadway were the homes

¹⁷⁴Knoxville City Directories

¹⁷⁵Knoxville Journal, 3 January 1941 and 5 January 1941.

¹⁷⁶See Appendix A for evidence pertaining to this commission.

¹⁷⁷See Appendix A for evidence pertaining to the commissions for William Osborne, A.L. Young, A.J. Price, J.C. Cawood, Roy Woods, and T.L. Maxwell.

of Henry Moses and Professor W.E. Moses.¹⁷⁸ Beyond the city limits, to the north, on Tazewell Pike was the home of Frank J. Callan.¹⁷⁹ As well, beyond Fountain City traveling along Broadway was the home of H.W. Curtis, built on Black Oak Ridge.¹⁸⁰

Located in neighborhoods west of Broadway, (Figure 2.23) in North Knoxville, along such avenues as Scott and Armstrong, Oak Hill and Thompson Place, were homes designed by the Baumann Brothers in the Queen Anne style. Along Scott Avenue were the residences of Dr.C.M. Cawood, and Peter Young. On Armstrong Avenue was the home of John M. Ross. Furthermore, along the crest of Oak Hill stood the home of F.A.R. Scott and on Thompson Place was the residence of W. C. Bradley.¹⁸¹

In addition to the Queen Anne style homes designed by the Baumann Brothers on the west side of Broadway were a proliferation of residences designed in the same style located in areas east of Broadway. (Figure 2.24) Besides Third, Fourth and Fifth Avenues, Deery, Luttrell, Morgan,

¹⁷⁸See Appendix A for evidence pertaining to the commissions for Henry Moses, and Prof. W.E. Moses.

¹⁷⁹See Appendix A for information pertaining to this commission.

¹⁸⁰See Appendix A for information pertaining to this commission.

¹⁸¹See Appendix A for evidence pertaining to the commissions for Dr. C.M. Cawood, Peter Young, F.A.R. Scott, and W.C. Bradley.



Figure 2.23. Map, North Knoxville west of Broadway, Knoxville, Tennessee. Source: Sanborn-Perris Fire Insurance Map (1903), Special Collections, University of Tennessee, Knoxville.

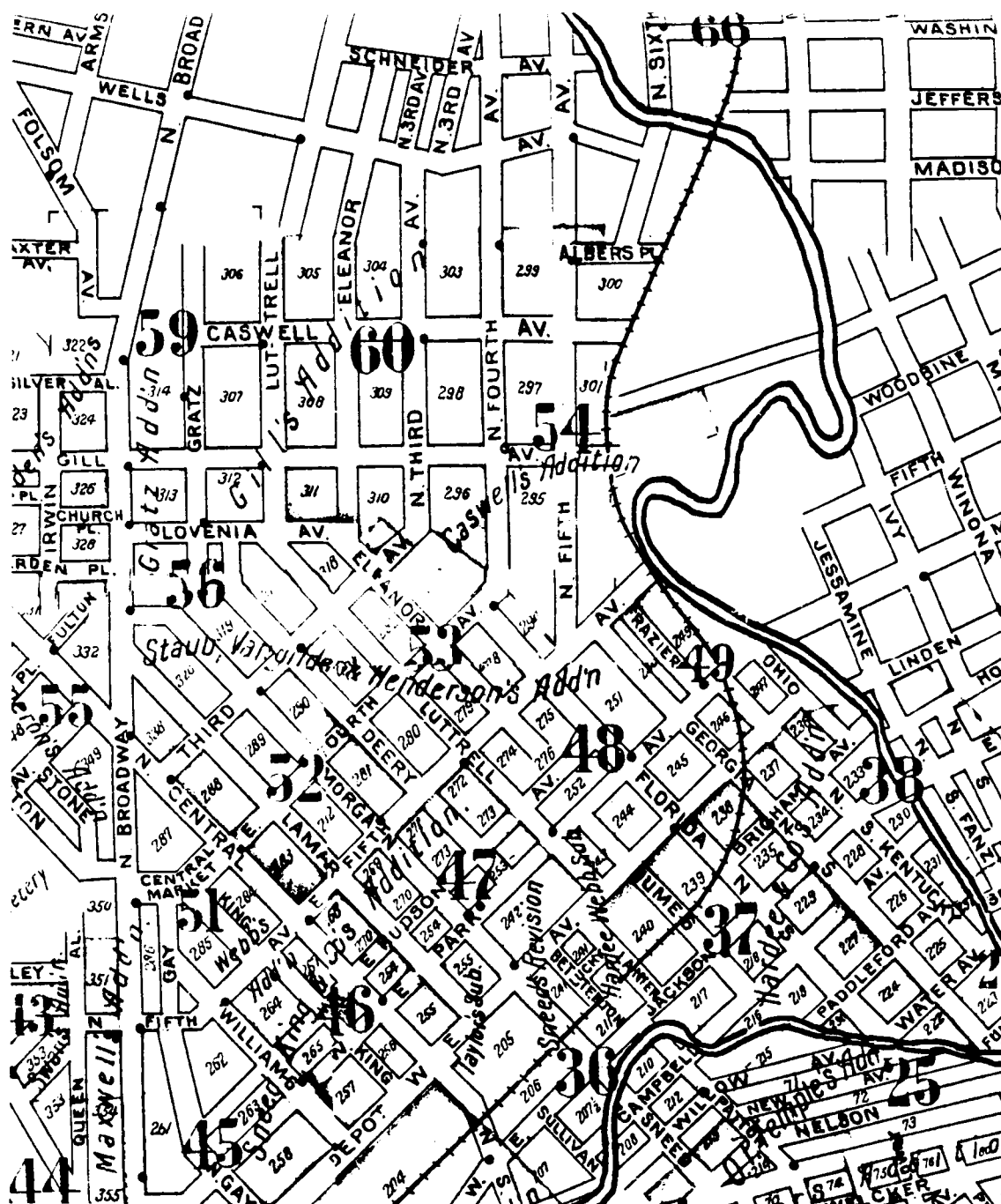


Figure 2.24. Map, North Knoxville east of Broadway, Knoxville, Tennessee. Source: Sanborn-Perris Fire Insurance Map (1903), Special Collections, Knoxville.

and Brown were streets along which houses designed by the Baumann Brothers were located.

Constructed on N. Third Avenue were the residences of J.F. Baumann, J.D. Hope, P.J. Kennedy, and W.C. Fulcher.¹⁸² Joseph F. Baumann, the older of the Baumann Brothers, resided at 809 N. Third Avenue.¹⁸³ Although no pictorial evidence has been located to determine the actual appearance of Joseph Baumann's home, it is obvious from the 1903 Sanborn-Perris Fire Insurance map (Figure 2.25) that the dwelling with its bays and projections was asymmetrical in plan. The house was a two storied residence with brick on the first level, a single story porch across the front, and a single story room at the rear. Joseph did not move to 809 N. Third Avenue until sometime around 1895, before which time he resided at 534 W. 5th Avenue.¹⁸⁴ This research is inconclusive with regard to which of these homes, perhaps both, Joseph designed for himself. Entries made in the Baumann Brothers' commissions book included plans for a residence in Knoxville, plans for a cottage, and plans for a residence on Deery Street, all commissioned by J.F. Baumann.¹⁸⁵ In addition, payments made by Joseph

¹⁸² See Appendix A for evidence pertaining to the commissions for J.D. Hope, P.J. Kennedy, and W.C. Fulcher.

¹⁸³ Knoxville City Directories.

¹⁸⁴ Ibid.

¹⁸⁵ Baumann Brothers' commissions book.

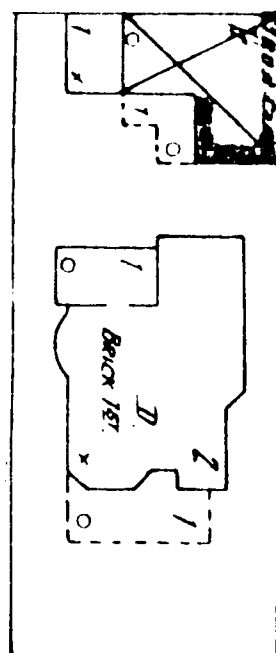


Figure 2.25. Outline, Joseph F. Baumann House, 809 N. Third Avenue, Knoxville, Tennessee. (demolished)
Source: Sanborn-Perris Fire Insurance Map (1903), Special Collections, University of Tennessee, Knoxville.

Baumann between December 1888 and February 1890 totaling \$640.00 ¹⁸⁶ have not been identified with a specific commission.

On Fourth Avenue, (Figure 2.26) were the homes of William Caswell, Mrs. E.C. Branner, H.W. Woolf, R.M. Doll, and W.B. Caldwell. ¹⁸⁷ William Caswell, prominent in land development and real estate dealings, commissioned the Baumann Brothers for residential plans. ¹⁸⁸ In 1887, Mr. Caswell purchased lots 62, 63 and 64 on Fourth Avenue. ¹⁸⁹ These lots were combined to become the site of his home (Figure 2.27) at 803 N. Fourth Avenue. ¹⁹⁰ Although construction of the house was complete by 1887, as indicated by the occupation of the residence by the Caswell family, ¹⁹¹ entries in the Baumann Brothers' cash ledger showing total payments of \$577.50 by Mr. Caswell are dated between February 28, 1890 and February 10, 1893. ¹⁹²

W.B. Caldwell, conductor for Southern Railway,

¹⁸⁶ Baumann Brothers' cash ledger, 32, 34, 47, 57, 65.

¹⁸⁷ See Appendix A for evidence pertaining to Mrs. E.C. Branner, H.W. Woolf, and R.M. Doll.

¹⁸⁸ Baumann Brothers' commissions book.

¹⁸⁹ Knox County Warranty Deed, Book H4 (1887), City County Building, Knoxville, Tenn., 228.

¹⁹⁰ Knoxville City Directories.

¹⁹¹ Ibid.

¹⁹² Baumann Brothers' cash ledgers, 65, 85, 140.

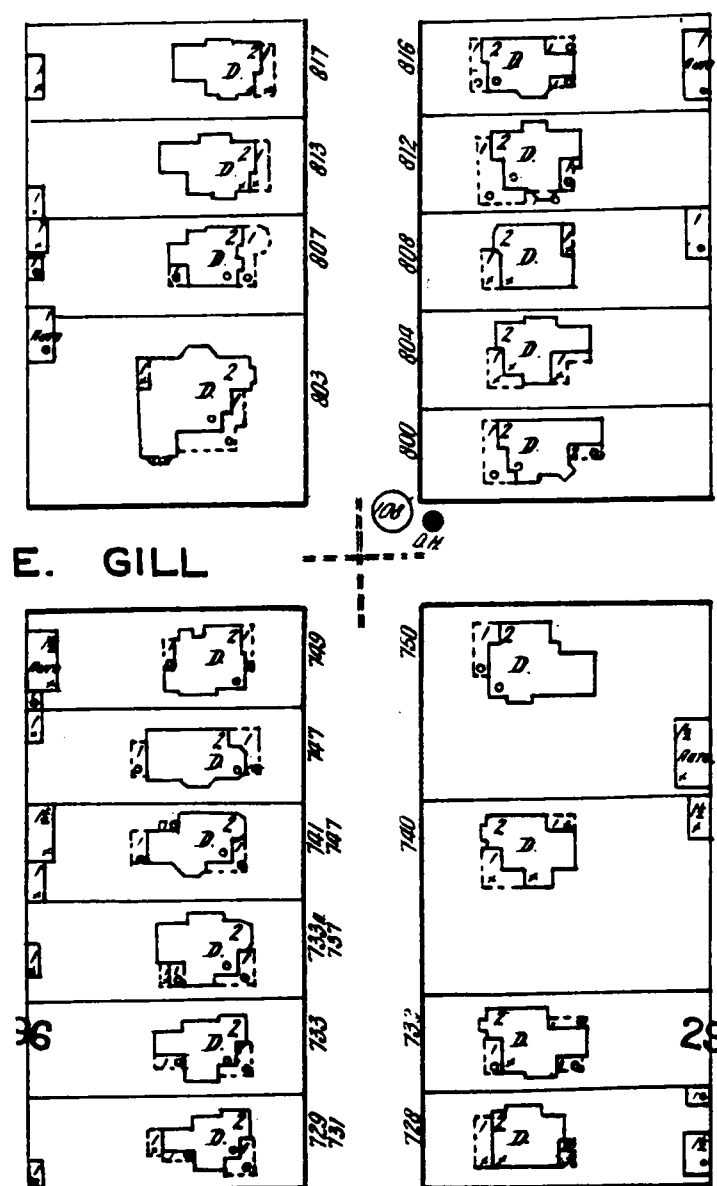


Figure 2.26. Map, N. Fourth Avenue and E. Gill Street, Knoxville, Tennessee. Source: Sanborn-Perris Fire Insurance Map (1917), Special Collections, University of Tennessee, Knoxville.



Figure 2.27. Front/Sides View, William Caswell House (constructed c.1887), 803 N. Fourth Avenue, Knoxville, Tennessee. (demolished) Source: Knoxville, Tennessee (1890), Special Collections, University of Tennessee, Knoxville.

commissioned the Baumann Brothers for residential plans. ¹⁹³

On a lot purchased from William Caswell in October of 1900, ¹⁹⁴ the house was built circa 1901 as indicated by its first occupation by the Caldwell family in 1902. ¹⁹⁵

Although the house, located at 750 N. Fourth Avenue, was built during the Post-Victorian period, it was designed in the Queen Anne style evidence of which is shown in the photograph which appeared in a 1906 edition of

Architecture: A Monthly Magazine. ¹⁹⁶ (Figure 2.28)

Along E. Fifth Avenue were the residences of G.J. Ashe, Dr. Otts, W.D. Rodgers, and J.O. Lotspeich. Concentrated along a short stretch of Deery Street were four residences designed by the Baumann Brothers. These were the homes of James Perkins, Charles Wright, Dr.J.S. Cottrell and W.S. Bradley. Within a two block segment of Luttrell Avenue were the homes of Gustav Kaiser and John C. Helner. Also in North Knoxville were the homes of J.E. Hood on Morgan and G.L. Burdette on Brown. ¹⁹⁷

In East Knoxville, along and around Magnolia Avenue in

¹⁹³ Baumann Brothers' commissions book.

¹⁹⁴ Knox County Warranty Deed, Book 160 (1900), City County Building, Knoxville, Tenn., 459.

¹⁹⁵ Knoxville City Directories.

¹⁹⁶ Architecture: A Monthly Magazine 1, no.4 (March 1906): n.p.

¹⁹⁷ See Appendix A for evidence pertaining to these commissions.



Figure 2.28. Front View, W.B. Caldwell House (constructed 1901), 750 N. Fourth Avenue, Knoxville, Tennessee. (demolished) Source: Baumann Brothers, Architecture: A Monthly Magazine 1, no. 4. (March 1906), Special Collections, University of Tennessee, Knoxville.

Park City, were homes similar to those in Fort Sanders along White and Clinch Avenue. Homes for Col. Nathaniel S. Woodward, Hamlet S. Misner, Mrs. Adelia Bailey and Dr. A.P. White were designed by the Baumann Brothers in the Queen Anne style along and around this East Knoxville thoroughfare. ¹⁹⁸

On Castle Avenue near Elmwood Park in the development called Lake Ottosee was the residence designed by the Baumann Brothers for Col. Nathaniel C. Woodward, ¹⁹⁹ route agent for Southern Express Co. ²⁰⁰ The Woodward house (Figure 2.29) was built around 1888, as indicated by payments to the Baumann Brothers totaling \$150.00 made on November 1, 1888 and February 3, 1890 ²⁰¹ as well as occupancy of the residence in 1889. ²⁰²

To the southeast of downtown Knoxville on Dandridge Pike were the homes of John Allen and Russ Harrison. ²⁰³ To the south of downtown Knoxville across the Tennessee River were residences designed by the Baumann Brothers. Typical of other outlying areas of Knoxville, only the general

¹⁹⁸ Ibid.

¹⁹⁹ Baumann Brothers' commissions book.

²⁰⁰ Knoxville City Directories.

²⁰¹ Baumann Brothers cash ledgers, 30, 64.

²⁰² Knoxville City Directories.

²⁰³ See Appendix A for information pertaining to these commissions.



Figure 2.29. Front/Side View, N.S. Woodward House (constructed 1888), Castle Avenue near Elmwood at Lake Ottosee, Knoxville, Tennessee. (demolished) Source: Auction Sale Bill, Lake Park Addition to Knoxville, Special Collections, University of Tennessee, Knoxville.

location of residences located across the Tennessee River was provided, not the specific location. In these cases, the listing of South Knoxville or Sevierville Pike was provided. There were eight different Jones, all in South Knoxville, who commissioned the Baumann Brothers for residential design work. Among these were commissions for residential plans for J.A. Jones, J.W. Jones, Mary Jones, Myrtle Jones and Frank Jones. ²⁰⁴

Whether for the "working man" or the middle and upper middle class, homes in all areas of Knoxville and its outskirts were designed by the Baumann Brothers in the Queen Anne style. Although many of these have fallen victim to neglect, remodeling or destruction, there is sufficient evidence through extant examples or photographic evidence to assess the contribution of the Baumann Brothers firm to the Queen Anne style in Knoxville. The residences of C.D. Schmitt and William Caswell provide two examples of the Queen Anne style as designed by the Baumann Brothers.

C.D. Schmitt. The C.D. Schmitt house (Figure 2.30) is remarkably similar in appearance to its original construction date. The house has many characteristic Queen Anne style features. There are numerous porches and balconies which are either incorporated into the house's massing or project from the main structure. The exterior

²⁰⁴Ibid.



Figure 2.30. Front/Side View, C.D. Schmitt House (constructed 1894), 1302 White Avenue, Knoxville, Tennessee. Source: Bernadotte Schmitt Files, Special Collections, University of Tennessee, Knoxville.

skin has a variety of materials which are used to define floor changes. The use of brick at the foundation level defines this lowest level. The main level is clad in horizontal wooden clapboards. The second level is covered in square wooden shingles. Whereas, the third level, projecting as gables from the hipped roof, is clad in fish scale wooden shingles.

The asymmetrical massing of the structure typifies the Queen Anne style. Although the door is placed to the left of center in regards to the overall facade, there is an obvious balance achieved by the extension of the porch to the left on the main level and the incorporation of the balcony into the structure on the second level above the porch. Other typical Queen Anne characteristics are the bay projections from two sides of the structure, either one or two story, and the areas where the second level is cantilevered over the first level which appears to be supported by brackets. The design of balconies and porches on all sides of the structure reflects the Victorian ideal of sunshine, fresh air and healthy living.

The windows, all single pane double hung, are in a singular arrangement. Diamond shaped glass makes up the windows of the gables. Other decorative glass is seen at the staircase landings. Here stained glass is used at three levels along the exterior. Some of the windows are further accented by shutters or simple triangular pediments; both

are characteristics which later became popular during the Colonial Revival style.

Although rather simple in comparison to many Queen Anne style residences, the wood shingled roof of the Schmitt house is a hipped roof over the main mass with gables projecting from it. Terra cotta finials highlight the peak of the main roof. The chimneys also are simple with a course of brick in relief outlining the top of the chimneys.

While the Schmitt house is characteristically Queen Anne, it displays decorative detailing which carries over into the succeeding Post-Victorian style. In addition to the shutters and the triangular pediments enhancing the windows, the classical, flat gable of the front porch is a design feature used during the next architectural period. The columns, used as porch supports, and in groups of threes, became a trademark of classical design during the Post-Victorian period.

William Caswell. The William Caswell home, later to become home to Gov. Robert Taylor, was probably the most whimsical Queen Anne design for which the Baumann Brothers are credited. The Caswell family lived in the home until 1900, at which time Mr. Caswell sold the house to his nephew, former governor Robert Taylor for \$9,800.00. ²⁰⁵ In

²⁰⁵ Knox County Warranty Deed, Book 166 (1900), City County Building, Knoxville, Tenn., 181, and Knox County Warranty Deed, Book 167 (1900), City County Building, Knoxville, Tenn., 186.

March 1901, Robert Taylor commissioned the Baumann Brothers to design a residence. ²⁰⁶ It would seem, that in fact, they merely designed plans for an addition to the residence at 803 N. Fourth Avenue. ²⁰⁷ However, there is some question as to whether Taylor was financially stable enough to add to the house he purchased from his uncle. As described by his brother Alf in his book, Senator Robert Love, His Life and Career, Robert Taylor, after his second term as governor, was "ill and broke" and had to borrow money from Alf just to live. ²⁰⁸ Nonetheless, an addition was made to the house (Figure 2.31) and included several rooms to the back where the servant's quarters were added behind the main porch. Bay windows on the left and right sides were added; interior repairs included the addition of a second floor ballroom. ²⁰⁹

The Taylor family lived in the house from 1900 to 1903, ²¹⁰ at which time the house was for sale. The advertisement read:

A magnificent 14 room residence (formerly Senator Robt. L. Taylor's home), is

²⁰⁶Baumann Brothers' commissions book.

²⁰⁷Ibid.

²⁰⁸National Register of Historic Places Inventory - Nomination Form, prepared by Janie Mantooth of the East Tennessee Community Design Center (30 June 1983).

²⁰⁹Ibid.

²¹⁰Knoxville City Directories.



Figure 2.31. Front/Sides View, William Caswell/Robert Taylor House, with additions, 803 N. Fourth Avenue, Knoxville, Tennessee. (demolished) Source: East Tennessee Design Center, Knoxville, Tennessee, 1982.

now offered for just half what it would cost to build, although the lot(100x150, cor N 4th Ave and Gill St) has been appraised at \$6,000. The owner lives at a distance and cannot use the property, so will sell at a sacrifice. Property is in first class repair, has modern heating plant, three bath rooms and is a high class residence in every respect. Owner will consider a small residence as part of payment or will exchange for farm land. Will sell for \$1,000. cash, balance long time. Rents now for \$55 per month, but can be remodeled for 3 apartments and rent for \$100. per month. ²¹¹

Because the Caswell house faced Fourth Avenue to the east and Gill Street to the south, both these facades were a visual plethora of Queen Anne features and detailing with Eastlake-detailing, abundant gingerbread ornamentation, turrets, balconies, bays, protrusions and massive size. An asymmetrical massing evolved from the projection of porches, turrets, gables and bays. The front entry, located at the angled intersection of the east and south facades, was accented by a turret with conical roof. Echoing the rounded turret was the one-story bracketed porch which wrapped around the eastern and southern facades.

The east facade featured a two-story projection, containing a three-windowed bay on the first floor and a two windowed bay on the second floor, topped by a small porch on the third floor. (Figure 2.32) This projection was

²¹¹J. Kelley, ed., Knoxville Yesteryear (Knoxville: Coliseum Ad. Agency, Kelley's Corner, nd.), np.

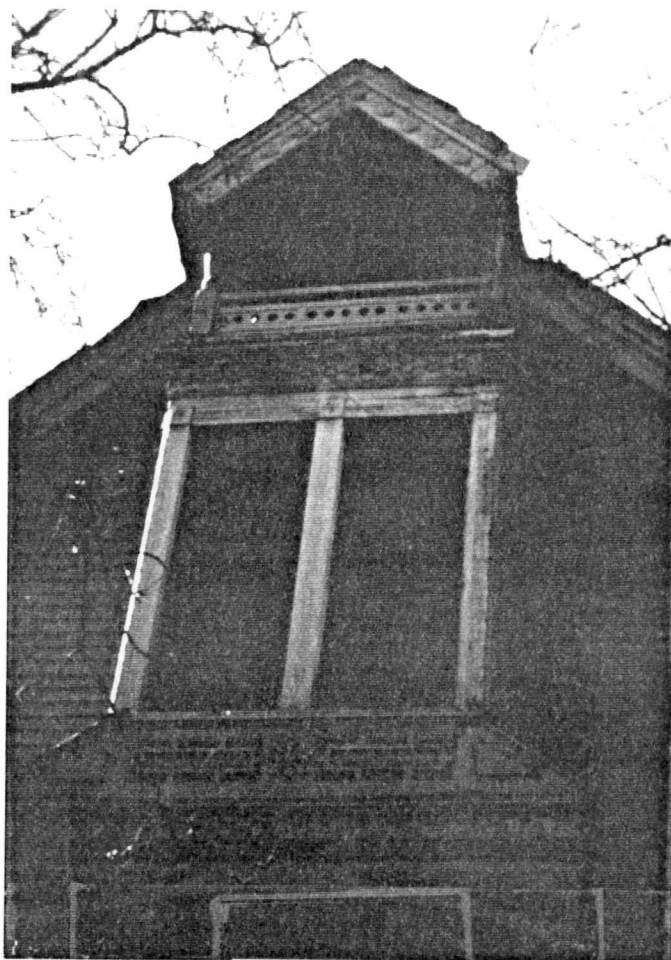


Figure 2.32. Bay Detail, William Caswell/Robert Taylor House, 803 N. Fourth Avenue, Knoxville, Tennessee. (demolished) Source: East Tennessee Design Center, Knoxville, Tennessee, 1982.

covered from bottom to top with decorative detailing. Between the first and second floor windows was a conglomeration of surface decoration including a strip of dentillated molding, applied triangular shapes, recessed panels, and a floral-like motif. The second floor windows were framed by fluted molding and "bulls-eye" blocks and then capped with a bracketed cornice. The small porch, at the attic level, had turned posts, a decorative railing and vergeboards with applied circular shapes.

In addition to this projection, the east facade also featured a second story porch adjacent to the turret. This porch, accessible from the second floor, had turned posts, decorative railing and spandrels made of spherical shapes placed within the cross axes of turned elements. (Figure 2.33)

The south facade displayed ornate gable ends. (Figure 2.34) A small gable, positioned in the stairwell, contained a single pane of glass framed by fluted molding and "bulls-eye" blocks. Placed within the triangular spaces around the window were applied wooden sunburst motifs. The larger gable featured wooden fish-scale shingles and decorative vergeboards. Used beneath the gable merely as decoration and not as support were small brackets placed above the second floor windows and at the ends of the gable. Along with the small brackets were applied wooden circles and squares.

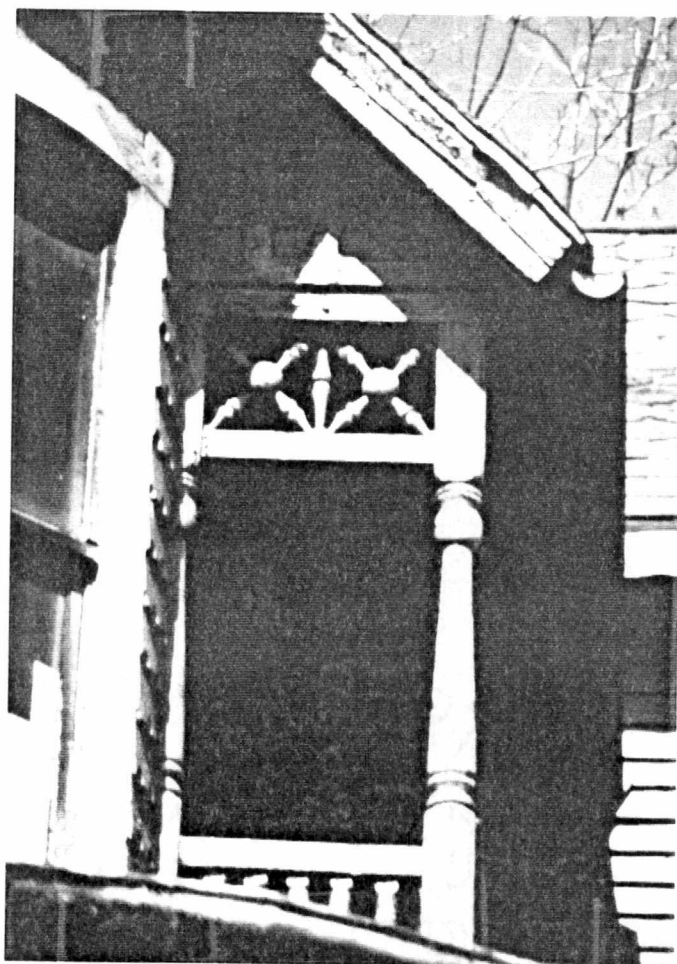


Figure 2.33. Second Story Porch Details, William Caswell/Robert Taylor House, 803 N. Fourth Avenue, Knoxville, Tennessee. (demolished) Source: East Tennessee Design Center, Knoxville, Tennessee, 1982.



Figure 2.34. Gable Ends, William Caswell/Robert Taylor House, 803 N. Fourth Avenue, Knoxville, Tennessee. (demolished) Source: East Tennessee Design Center, Knoxville, Tennessee, 1982.

The windows were one over one, single paned, and double hung. There was, however, a single pane window used in the small gable placed in the stairwell. In addition, the stairwell contained a stained glass panel at its landing. The windows were placed alone, in pairs or in triplets.

The hip and cross gable roof of the Caswell house was as decorative as its facade. It was covered with octagonally-cut slate tiles. A diamond pattern was placed intermittently along the roof using white shingles to outline a red center shingle. Occupying the highest part of the roof was a decorative grille which delineated the widow's walk.

Probably the most outstanding feature of the roof of the Caswell house was the conical roof of the turret. Covered in patterned slate shingles and having the diamond pattern encircling it, the turret was capped by a decorative finial. (Figure 2.35) An almost matching replica of this finial was found in W.T. Comstock's Modern Architectural Designs and Details: Containing Eighty Finely Lithographed Plates... (Figure 2.36) The finial appearing in Comstock's publication was originally designed by Lamb and Wheeler, Architects, for a house which was constructed in Summit, New Jersey. ²¹²

²¹²W.T. Comstock, Modern Architectural Designs and Details: Containing Eighty Finely Lithographed Plates (New York: W.T. Comstock, 1891), plate 1.

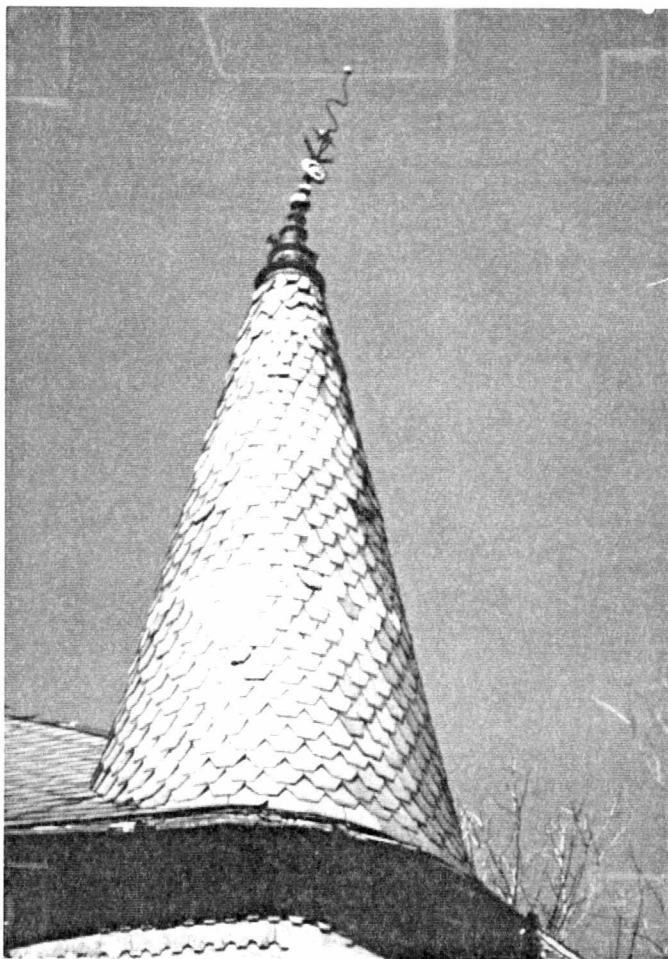


Figure 2.35. Turret and Finial, William Caswell/Robert Taylor House, 803 N. Fourth Avenue, Knoxville, Tennessee. (demolished) Source: East Tennessee Design Center, Knoxville, Tennessee, 1982.

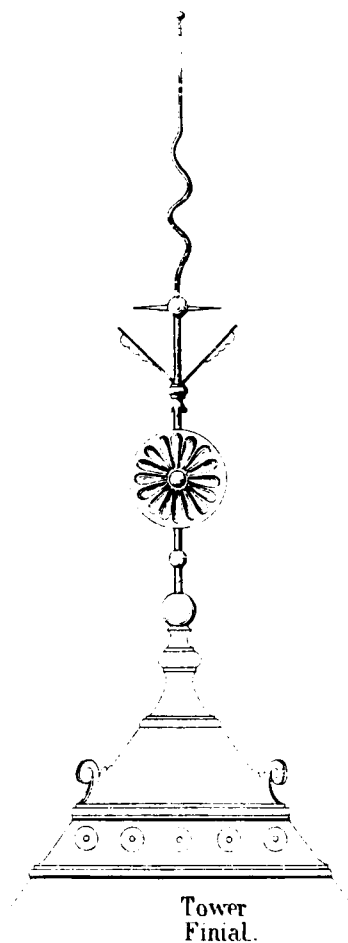


Figure 2.36. Finial Detail, similar to William Caswell/Robert Taylor House. Source: William T. Comstock, Modern Architectural Designs and Details, Plate 5.

Two large chimneys penetrated the roof. In keeping with the rest of the house, these chimneys were also decorative. Each had three rows of recessed brick on its wider sides and one row of recessed brick on the narrow sides. The uppermost part of the chimney was then finished with rows of projecting brick separated by a row of recessed brick and then topped by a tapered cap.

III. SHINGLE STYLE

Shingle Style: General Background and Stylistic Features

The Shingle Style competed with the Queen Anne style as well as the Richardsonian Romanesque style. Like the Queen Anne and Richardsonian Romanesque, the Shingle Style began in the late 1870s, becoming more popular through the 1880s and 1890s reaching its peak in seaside resorts of the northeastern United States such as Newport, Cape Cod, eastern Long Island and coastal Maine.²¹³ Vincent Scully, the architectural historian and researcher who coined the term "Shingle Style," credits a house designed in 1879 by William Ralph Emerson as the Shingle style's "first fully

²¹³McAlester and McAlester, 290.

developed monument."²¹⁴ Considered a truly American style, the Shingle Style incorporated architectural elements from seventeenth century American Colonial, Richardsonian Romanesque and Queen Anne to become a unique and distinctive architectural style. (Figure 2.37)

The Shingle Style grew as a reaction against High Victorian Eclecticism and became the basis for twentieth century modern architecture because of its low flowing form, fluid horizontal sweeps and unrestrained transition of interior and exterior spaces. To some architects, this style was considered a revolt against style in general, while still others looked upon it as the basis for an entirely new discipline in architectural design.²¹⁵ The Shingle Style incorporated new ideas about massing, floor plans and decoration. Unity was the main principle upon which the Shingle Style was based.

The Shingle Style, originating in New England, seemingly reflected the post-Centennial interest in America's seventeenth century architecture through its use of natural wood shingles and the reappearance of the gambrel roof.²¹⁶ Additional features such as classical columns,

²¹⁴Whiffen, American Architecture Since 1780: A Guide to Styles, 128.

²¹⁵Harry Devlin, Portraits of American Architecture: Monuments to a Romantic Mood, 1830-1900 (Boston: David R Godine, Publishers, Inc., 1989), 171.

²¹⁶Poppeliers, 26.

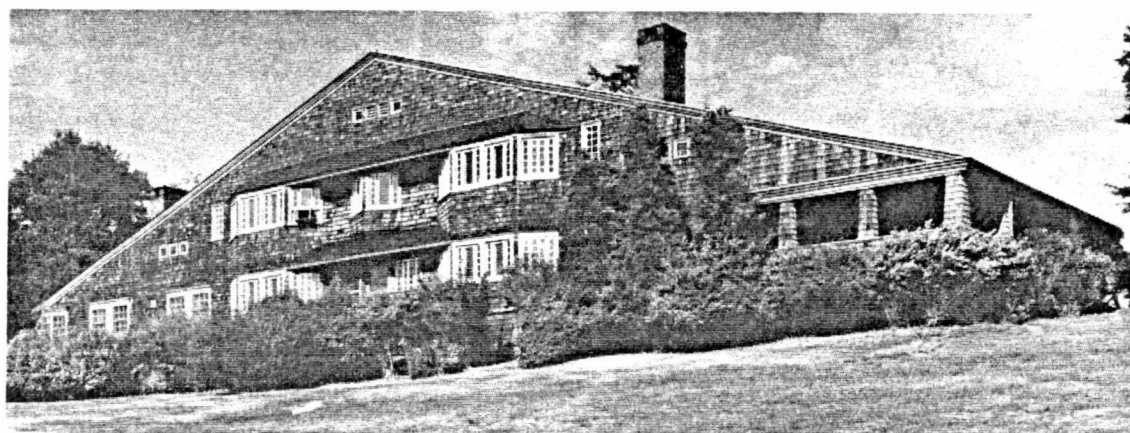
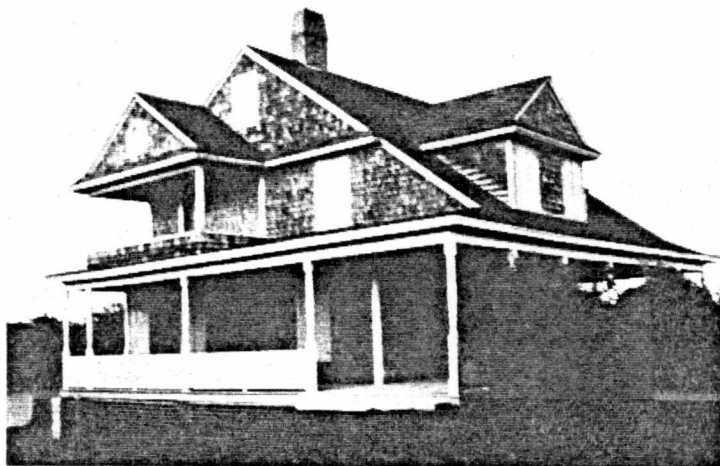


Figure 2.37. Examples, Typical Shingle Style Residences. Source: McAlester and McAlester, A Field Guide to American Houses.

Palladian windows, roofs which swept from ridge almost to the ground, and other details reminiscent of seventeenth century American architecture, gave the Shingle Style the distinction of being considered a modernized colonial adaptation. ²¹⁷

Because the irregular shapes and rounded arches of the Richardsonian Romanesque style were easily translated in wood, the Shingle Style became an influential wooden innovation. ²¹⁸ With the first floor of rough stone and broad arches, some of the earlier Shingle style structures naturally retained strong characteristics of Richardsonian Romanesque. ²¹⁹

Although the Shingle Style was also influenced by the Queen Anne style, an obvious difference was the Shingle Style's greater emphasis on horizontality and unity through less variety in texture and less use of color on the facade. To achieve a unified appearance to the overall building, the entire structure was typically covered in wood shingles. The purpose of the shingled exterior was to meld many irregular shapes into an apparently seamless form. For example, there are characteristically no cornerboards at the edges of the structure and rows of shingles appear to wrap

²¹⁷McAlester and McAlester, 290.

²¹⁸Guild, 41.

²¹⁹Devlin, 171.

themselves around the corners. Angles are de-emphasized as are the vertical lines of the building.

Even though Shingle Style structures were considered simpler than those in the Queen Anne style, the overall massing of the Shingle Style was very similar to the Queen Anne style. The incorporation of wide porches, bay windows and towers within the structure created an asymmetrical balance.²²⁰ Although these forms actually jutted from the structure, they were melded into the facade so as to be little more than protrusions in the wooden skin. Circular turrets and towers, still popular, were incorporated more fully into the overall design,²²¹ as were porches which were incorporated into the main mass of the house with the main roof sloping down to provide shelter.

To further emphasize the horizontality, bands of windows are placed across the facade, often in groupings of three or four. Low-arched eyebrow dormers barely protrude from the roofline. Borrowing from the Queen Anne style, windows are double sash with divided panes in the upper sash or double sash with single large pieces of glass. Used in both the Queen Anne style and the Shingle Style, the Palladian window became even more popular during the Colonial Revival style.

²²⁰Mark Girouard, Sweetness and Light (Oxford: Oxford University Press, 1977), 221.

²²¹Poppeliers, 27.

Roofs were often considered a continuation of the facade. Although in rare cases roofs of the Shingle Style were covered with slate shingles, most were sheathed in the same wooden shingles as the facade. Although prominent, steeply-pitched and complex like those of the Queen Anne style, roofs of the Shingle Style incorporated dormers which were often hipped or eyebrowed instead of gabled. In contrast to the Queen Anne style was the use of gambrel roofs with short upper slopes.²²² The roofline, swooping over a hipped or gabled dormer or extending down onto a wall surface, further emphasized the Shingle Style's horizontality.

Although numerous, as was typical of the Queen Anne and Richardsonian Romanesque styles, chimneys were unobtrusive as they penetrated the shingled roof. With a lack of ornamentation to draw the eye, the chimney was all but ignored.

Since the trademark of the Shingle Style was a unified appearance, extemporaneous detailing and ornament were drastically reduced.²²³ Exterior decoration, if used, was unobtrusive with an occasional subtle pattern being incorporated in the shingles. The premise was not to disturb the texture created by the shingles but to keep the

²²²Marilyn W. Klein and David P. Ogle, Clues to American Architecture (Washington: Starrhill Press, 1985), 32.

²²³Poppeliers, 27.

lines flowing smoothly. ²²⁴ Other decorative features of the Shingle Style included fancy-cut shingles, plaster panels, pediments, dentillated cornices and white columns. ²²⁵ Often times, as a form of ornamentation, a contrasting material was applied, as for porch columns and foundations. Typically either fieldstone rubble or rough-faced coursed stone was used to complement the obviously rough natural texture of the shingles. ²²⁶ Although porch columns were occasionally constructed of stone, they more often were pillars sheathed in shingles. ²²⁷

Shingle Style: Baumann Brothers Firm

The popularity of the Shingle Style was more prevalent in the northeastern part of the United States where it was the predominant architectural style along the coasts of

²²⁴James C. Massey and Shirley Maxwell, "The Shingle Sstyle," Old House Journal, (September/October 1989): 41, 45.

²²⁵The Temple Horne Buell Center for the Study of American Architecture at Columbia University with an introduction by Vincent Scully, The Architecture of the American Summer (New York: Rizzoli, 1989), 5-6.

²²⁶Poppeliers, 27.

²²⁷Mary Mix Foley, The American House (New York: Harper & Row, Publishers, 1980), 186.

Newport, Cape Cod and Maine, and around the Boston and Long Island areas. In Knoxville, as determined by the investigation of early photographic evidence and extant architectural examples, there has been only one residence which exemplified the Baumann Brothers work in the Shingle Style. To date no documentary evidence has been uncovered which reveals other Shingle Style houses attributable to the Baumann Brothers.

Albert B. Baumann. The specific residence designed in the Shingle style was the home of Albert B. Baumann. (Figure 2.38) The Baumann home was located at 840 North Fourth Avenue ²²⁸ and is believed to have been built in 1894. A payment of \$131.37 was made on January 3, 1894, for "cash from A.B. Baumann for plans." ²²⁹ Between 1893 and 1894, A.B. Baumann moved from 831 Deery Avenue to 840 N. Fourth Avenue. ²³⁰

Although this residence is not the epitome of Shingle Style architecture, one cannot deny its many Shingle Style characteristics. Because this residence has been demolished, the Shingle Style characteristics are gleaned from pictorial evidence.

The most obvious Shingle Style characteristic was the

²²⁸Knoxville City Directories.

²²⁹Baumann Brothers cash ledgers, 162.

²³⁰Knoxville City Directories.

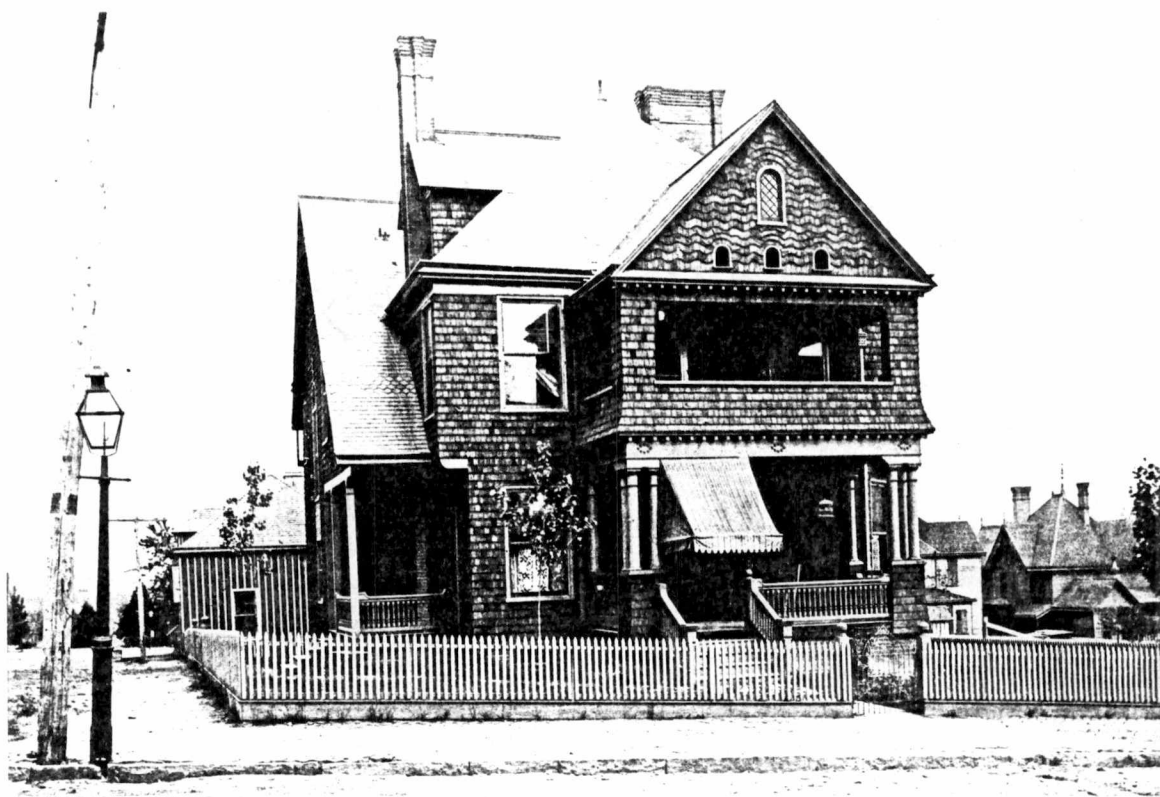


Figure 2.38. Front View, Albert B. Baumann House (constructed 1894), 840 N. Fourth Avenue, Knoxville, Tennessee. (demolished) Source: Artworks of Knoxville, Special Collections, University of Tennessee, Knoxville.

complete cladding of the exterior in wood shingles. Also typical of the Shingle Style and observed here is the absence of cornerboards to cover the junctures of the shingles at the edges of the structure.

The massing of the Baumann house as seen in the outline (Figure 2.39) reveals asymmetrical balance; the two-story front porch placed to the right side of the main mass of the structure. As well, a smaller mass protruded from the left side and incorporated a one-story porch.

The windows, placed singularly, were typical single pane double-hung sash windows. There were, however, two occurrences in which windows performed a decorative function in addition to their function of permitting the passage of light and air. Present as a decorative element was the arched diamond-paned window used in the gable end of the front porch. Also used was an arch window (probably stained glass as typical of other Baumann Brothers' designs) on the left side of the house. The window appearing approximately midway between floors was probably located on the landing of the staircase. This assumption is based on the appearance of the same feature in other houses designed by the Baumann Brothers and the fact that it was a characteristic feature of many Late Victorian homes.

Both gabled and hipped roofs covered the Baumann house. Topping the hipped roof of the main mass of structure was a finial, typical of the period in general.

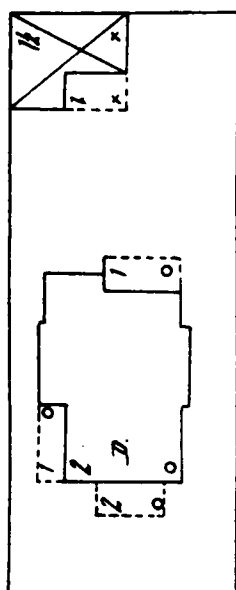


Figure 2.39. Outline, Albert B. Baumann House, 840 N. Fourth Avenue, Knoxville, Tennessee. (demolished)
Source: Sanborn-Perris Fire Insurance Map (1903), Special Collections, University of Tennessee, Knoxville.

One feature of the roof characteristic of the Shingle Style was the steeply pitched, long-sweeping roofline which extended to cover the side porch. These steeply pitched roofs were covered in slate tiles laid in a decorative pattern. This pattern appeared as fifteen horizontal rows of straight-cut shingles separated by five rows of diamond-cut shingles. This decorative application of roof shingles was typical during the Late Victorian period. Furthermore, it was common when using details such as this that the diamond-cut shingles would be a different color from the straight-cut ones. This method, however, would not have been typical of the Shingle Style since it drew attention to the roof and caused the unity of the overall structure to be flawed. It is possible that this method was used or that, in keeping with the Shingle Style tenets, all the shingles were the same color and only their shape varied. However, it is not possible to determine from the black and white photograph which method was used.

The chimneys were relatively simple in their appearance as was typical of the Shingle Style. Both chimneys displayed decorative brickwork with the top six courses of brick, each set to the outside edge of the one beneath, giving the chimney tops their flared appearance. Also lending to the decorative chimneys were a header course in relief placed some distance below the flared area of the chimney tops and a vertical course in relief running up the

sides of the chimneys.

As was typical of the Shingle Style, the exterior decoration was usually quite simple. In most cases the shingles themselves were exterior cladding as well as exterior decoration. This technique was displayed beautifully in the shingle work of the gable end of the front porch. The shingles, placed in a wavy pattern, accentuated the arched diamond-paned window and the arch-shaped pigeon holes. In keeping with the simplicity of Shingle Style decoration were the classical columns of the front porch grouped in triplets and supported by shingle-covered pedestals.

IV. COLONIAL REVIVAL

Colonial Revival: General Background and Stylistic Features

Colonial Revival, originally considered a spin-off of the Queen Anne style and the Shingle Style of the Late Victorian period, first emerged as early as 1879.²³¹ It evolved, however, into a more formal and classical architecture than the Queen Anne style.²³² This evolution occurred

²³¹Kidney, 31.

²³²Peter Thornton, Authentic Decor: The Domestic Interior, 1620-1920 (London: Weidenfeld & Nicolson, 1984), 313.

as picturesque effects gave way to symmetry and shingles yielded to clapboards, painted either white, yellow, red or gray with white-painted trim; Renaissance or Adamesque details accented these neutral surfaces.²³³ (Figure 2.40)

The American Georgian and Adam styles of the late 1700s and early 1800s provided a basis for a "new" architecture.²³⁴ Because details from the different styles were freely combined, historically correct copies of colonial dwellings were less common than the "eclectic varieties."²³⁵ Instead, interpretations which included colonial-inspired features were more typical. With the combination of many influential styles, the Colonial Revival was obviously a style of the 1890's and 1900's. After 1900, further refinements occurred with symmetry being emphasized, proportions corrected and the style purified.²³⁶

The Colonial Revival fulfilled the desire of many Americans for a house style that was suggestive of the early Republic and Colonial past. However, there was also a desire for one's home to be an expression of oneself. Thus, the Colonial Revival was considered the compromise between

²³³E. Kaufman, ed. The Rise of an American Architecture (New York: Praeger, 1970), 183.

²³⁴McAlester and McAlester, 324.

²³⁵Ibid.

²³⁶Kidney, 32.

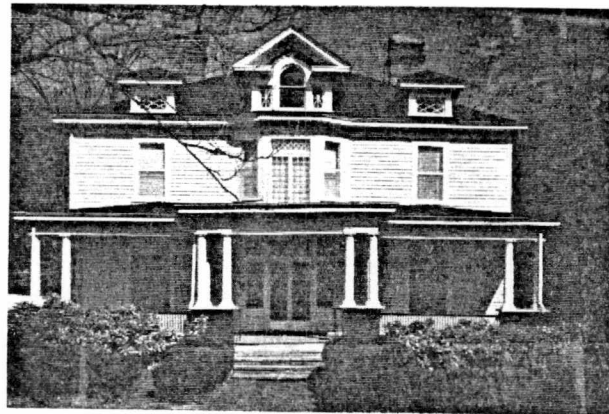
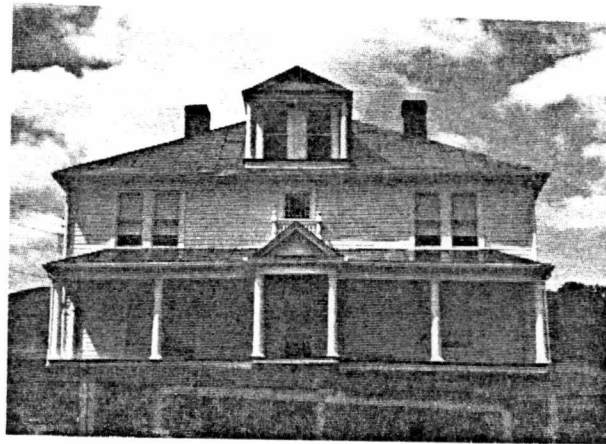
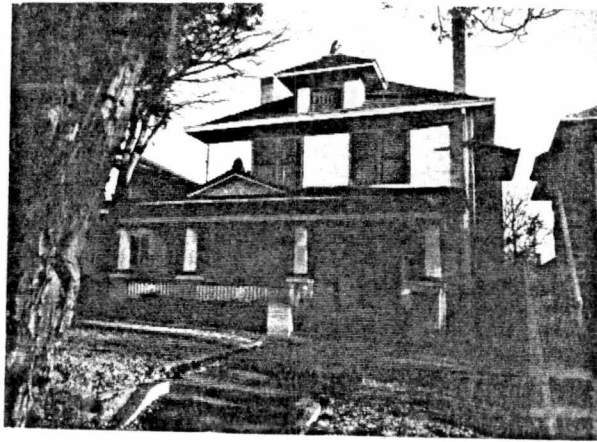


Figure 2.40. Examples, Typical Colonial Revival Style Residences. Source: McAlester and McAlester, A Field Guide to American Houses.

historic tradition and individual self-expression. ²³⁷

The Colonial Revival was initially sparked by the 1876 Centennial Exposition held at Philadelphia's Fairmont Park. The exhibition, attended by nearly ten million Americans, symbolized the growing industrialism in America and commenced with General Grant and the Emperor of Brazil starting the giant Corliss engine. However, along with the celebration of the machine was a rapidly growing sentiment for America's Colonial past. Out of the Centennial Exposition grew a deeper awareness of America's history. ²³⁸

The exhibition provided a new direction in architecture and decoration with the display of the Japanese pavilion. This structure gave Americans, many for the first time, an opportunity to see Japanese architecture thus stimulating an interest in things Japanese. ²³⁹ Soon a Japanese influence appeared in domestic architecture which was reflected in "open plans, latticework, extended eaves, craftsmanlike assembly of parts, and the integration of building with its setting." ²⁴⁰

²³⁷ Jan Cohn, The Palace or the Poorhouse: the American House as a Cultural Symbol (East Lansing, Michigan: Michigan University Press, 1979), 215.

²³⁸ Bishop and Coblentz, 13.

²³⁹ Ross, 134.

²⁴⁰ Whiffen, American Architecture 1607-1976, 294.

Although the Colonial Revival first appeared in 1879, it really did not gain popularity until the architects McKim, Mead and White designed two houses, The Taylor House and the Cochrane House, which exemplified two variations of the style. The Taylor house, built in 1885-86 in Newport, Rhode Island, was typical Georgian Colonial with clapboards over wood-frame. The Cochrane House, built in 1886 at 257 Commonwealth Avenue in Boston, is predominantly brick and is classified as Adam style, except for the doorway.²⁴¹ As inspiration for these designs, McKim, Mead, White and Bigelow had taken a widely publicized tour of New England in 1877, the year after the Centennial Exposition, in order to study the original Georgian and Adamesque architecture of the Colonial period.²⁴²

The Colonial Revival is easily classified into two distinct categories. One is the Neo-Adamesque, inspired by the dominant substyle of the early Federal period. This style tends to be more elaborate and larger than the original Adamesque style houses. The other category is the Neo-Colonial; although inspired by architecture of the English Georgian period, its main source is American Georgian Colonial. These structures are strictly rectangular in plan with a minimum of projections and

²⁴¹Whiffen, American Architecture Since 1780: A Guide to Styles, 160.

²⁴²McAlester and McAlester, 326.

symmetrical facades and chimneys placed to further accentuate this symmetry. However, the central portion of the facade may protrude slightly and be topped with a pediment with or without supporting pilasters. Roof contours are simple being hipped, gabled or gambrelled. ²⁴³

Many characteristics typical of the Colonial Revival style are common regardless of the substyle within the Colonial Revival style. The facade, unlike the Late Victorian styles, was not a conglomeration of a variety of materials. Occasionally, brick and wood clapboards were used in combination. However, a more typical facade would use only one material. Usually a grand and elaborate entry centered the facade with the front door often accentuated by overhead fanlights or sidelights and generally capped by a decorative pediment supported by pilasters or projecting forward and supported by columns to form a porch. ²⁴⁴

Most often symmetrically balanced, the Colonial Revival style residence may contain projections. However, these projections will be placed in such a way as to further pronounce the symmetrical massing. Nonetheless, additions do occur which are not visually balanced, but these are typically placed to the rear of the structure in order not to disturb the symmetry as viewed from the front facade.

²⁴³Whiffen, American Architecture Since 1780: A Guide to Styles, 159-160.

²⁴⁴McAlester and McAlester, 321.

Generous Palladian windows, often placed at stair landings and in gable ends, revealed the earlier Victorian insistence on light, air and view and were a dominant feature of the style.²⁴⁵ Besides Palladian windows, double-hung windows with multi-pane glazing in one or both sashes placed symmetrically on the facade in adjacent pairs were typical.²⁴⁶

The complex roof which was typical of the Queen Anne style was replaced by a hipped or gabled one, frequently penetrated by rows of dormers. In keeping with the Colonial Revival style's trademark of simplicity, the roofing shingles were typically slate or tile, in one color and shape and were placed on the roof with no variation in pattern or style.

The chimneys of the Colonial Revival style, although less numerous, were very simple in their structure. Most common during this style were chimneys with modest decorative detailing placed near the top of the structure. This detailing might include a row of brick placed in relief accentuating the upper part of the chimney or brick placed in relief in a design such as a cross or other simple shape.

The decorative detailing which was characteristic of the Colonial Revival style was quite simple in comparison to

²⁴⁵Foley, 193.

²⁴⁶McAlester and McAlester, 321.

the Queen Anne style. Classical elements such as columns, pilasters, pediments, and fanlights were characteristic of the Colonial Revival style. Other decorative details included shutters and applied motifs such as swags, tassels, and fretwork.

Colonial Revival: Baumann Brothers Firm

In addition to the homes which have been determined to have been constructed after the turn of the century are the homes of Will D. Wright, J.P. McDonald, George M. Camp, George Callahan, and W.W. Woodruff, Jr. These residences have been determined through visual evidence to have been designed with characteristic exterior features of the Colonial Revival. The Baumann Brothers are credited with the design of the Colonial Revival style home of Will D. Wright (Figure 2.41), U.S. District Attorney and partner in Wright and Burrows.²⁴⁷ Once located at 618 W. Main Avenue on property purchased in April 1901,²⁴⁸ the Wright residence was featured on the pages of Architecture: A

²⁴⁷ Knoxville City Directories.

²⁴⁸ Knox County Warranty Deed, Book 166 (April 24, 1901), City County Building, Knoxville, Tenn., 263.



Figure 2.41. Front/Side View, Will D. Wright House (constructed 1901), 618 W. Main Avenue, Knoxville, Tennessee. (demolished) Source: Baumann Brothers, Architecture: A Monthly Magazine 1 no. 3 (February 1906), Special Collections, University of Tennessee, Knoxville.

Monthly Magazine. ²⁴⁹ Although an entry appears in the Baumann Brothers' commissions book for plans and details for a residence for Will D. Wright on Main and Henley Streets, there also appears with this same entry a citation that indicates the residence was "torn down." ²⁵⁰ However, it may be concluded based on documentary evidence that the house was constructed in late 1901. ²⁵¹

In addition, the country residence of J.P. McDonald, "Idlehour," (Figure 2.42) was located four miles east of Knoxville in Holston Hills. Commissioned in 1903, ²⁵² this Colonial Revival style residence was built on the 1200 acre farm of James P. McDonald, railroad contractor, stock farm proprietor and construction company owner, ²⁵³ from plans designed by the Baumann Brothers. ²⁵⁴

The George N. Camp house, (Figure 2.43) is also an example of the Baumann Brothers designs in the Colonial Revival Style. George Camp was the superintendent of mines for Coal Creek Coal Co., a coal company which his father

²⁴⁹Architecture: A Monthly Magazine 1 no. 3 (February 1906): n.p.

²⁵⁰Baumann Brothers' commissions book.

²⁵¹Knoxville City Directories.

²⁵²Baumann Brothers' commissions book.

²⁵³Knoxville City Directories.

²⁵⁴Baumann Brothers' commissions book.



Figure 2.42. Front/Side View, J.P. McDonald House "Idlehour" (constructed c. 1903), Holston Hill, Knoxville, Tennessee. (burned) Source: Progressive Knoxville, Special Collections, University of Tennessee, Knoxville.



Figure 2.43. Front View, George N. Camp House, (constructed 1911), 1302 Luttrell Street, Knoxville, Tennessee. Source: Researcher's Photograph, 1991.

owned.²⁵⁵ As indicated in the Baumann Brothers' commissions book, George Camp commissioned plans for a residence on Luttrell Street.²⁵⁶ The house was constructed at 1302 Luttrell street on lots 32 and 33 in Camp's Addition which George Camp purchased from his father, E.C. Camp for \$1.00 on January 5, 1911.²⁵⁷ The house was first occupied in 1911, providing the basis for a 1911 construction date.²⁵⁸

One other example of a Colonial Revival style home designed by the Baumann Brothers is that of George Callahan. (Figure 2.44) This country residence, constructed on Mr. Callahan's five hundred acre farm, appeared in the pages of Architecture: A Monthly Magazine.²⁵⁹ In addition to the house, the Baumann Brothers also designed the dairy barn and silo.²⁶⁰

W.W. Woodruff, Jr. Plans and details were drawn in 1902 for a residence for W.W. Woodruff, Jr. to be located on W. Cumberland Avenue.²⁶¹ In fact, the house was construc-

²⁵⁵ Knoxville City Directories.

²⁵⁶ Baumann Brothers' commissions book.

²⁵⁷ Knox County Charter Deed, Book 249, (January 5, 1911), City County Building, Knoxville, Tenn., 151.

²⁵⁸ Knoxville City Directories.

²⁵⁹ Architecture: A Monthly Magazine 1 no. 3 (February 1906): np.

²⁶⁰ Baumann Brothers' commissions book.

²⁶¹ Ibid.



Figure 2.44. Front View, George Callahan House, Dante, Tennessee. (demolished) Source: Baumann Brothers, Architecture: A Monthly Magazine 1, no. 3 (February 1906), Special Collections, University of Tennessee, Knoxville.

ted at 1630 W. Cumberland Avenue on a lot purchased in 1902, by Ethel H. Woodruff. ²⁶²

The W.W. Woodruff Jr. residence appeared in the February 1906 edition of Architecture : A Monthly Magazine. (Figure 2.45) In this publication it was referred to as the Colonial residence of Mr. Wallace W. Woodruff, Jr. ²⁶³ Because this residence no longer exists, only those Colonial Revival characteristics gleaned from pictorial evidence can be ascertained.

The facade of the Woodruff house was entirely of wood clapboards. The front facade was completely symmetrical in its massing. Every element of the front facade lends to this total symmetry. The front door, centering the facade, was flanked on either side by a sidelight. Two windows on either side of the entry were evenly spaced on the first level of the facade. These windows, on the first level, were then centered on the second level by a single window and its accompanying transom. Visual attention is drawn mainly to the center of the facade by the placement of the triple window, over the front entry, which is topped by smaller windows and finally the dormer window penetrating the roof at the center of the facade. The symmetry of the

²⁶² Knox County Warranty Deed, Book 176 (1902) City County Building, Knoxville, Tenn., 149.

²⁶³ Architecture: A Monthly Magazine 1 no. 3 (February 1906): np.



Figure 2.45. Front View, W.W. Woodruff, Jr. House, 1630 W. Cumberland Avenue, Knoxville, Tennessee. (demolished) Source: Baumann Brothers, Architecture: A Monthly Magazine 1 no. 3 (February 1906), Special Collections, University of Tennessee, Knoxville.

facade is further enhanced by the front porch which used classical columns at the corners and to place emphasis on the entry area of the porch.

The windows of the Woodruff house were single-paned double hung windows placed evenly along the facade. All the windows were capped by a simple pediment-type molding and were single in arrangement except the triple window located at the center of the facade on the second level. This triple window, influenced by the Palladian window, was placed above the main entry and was further emphasized by the smaller transom-like windows above. The windows which were on either side of the triple window were placed to visually center two windows on the first level.

Typical of the Colonial Revival style was the simple hipped roof of the Woodruff house. Although other rooflines were incorporated by necessity of the plan's shape, only the hipped roof of the main structure is visually apparent in the photograph.

In keeping with the characteristics of the Colonial Revival style, the Woodruff house has simple detailing. In addition to the pediments over the windows, the columns of the front porch with Corinthian capitals are the extent of the detailing on a decorative level.

V. NEOCLASSICAL

Neoclassical Revival: General Background and Stylistic Features

Neoclassical, a popular style for domestic architecture during the first half of the twentieth century, was never quite as dominant as its closely related Colonial Revival contemporary. This style drew heavily upon classical models dating back to Ancient Greece and Rome.

Comparable to the impact that the Centennial Exposition of 1876 had on the Queen Anne and Colonial Revival styles, the World's Columbian Exposition held in Chicago in 1893 had a similar effect on the popularity of Classical Revival architecture. The Columbian exposition, a celebration of the 400th anniversary of the discovery of America,²⁶⁴ thrust classicism to the architectural forefront dramatizing the aesthetic change of recent years towards a more classical form. The most visible demonstration of a commitment to these classical principles occurred at the Columbian Exposition.²⁶⁵ Daniel Burnham, the fair's principal adviser, persuaded the architects of the fair to utilize white, classical facades. Among the architectural firms

²⁶⁴Kidney, 18.

²⁶⁵David P. Handlin, The American Home: Architecture and Society 1815-1915 (Boston: Little, Brown and Company, 1979), 134.

were: Hunt; McKim, Mead and White; Adler and Sullivan; Post; Peabody and Stearns; Van Brunt and Howe. As presented by Burnham and Frederick Law Olmsted, renowned landscape architect, these classical buildings would be placed in an architectural court around a water basin, with additional waterways throughout the fair site to be reclaimed from the marshy edge of Lake Michigan. ²⁶⁶

Complete with sculpted fountains and electrically lighted buildings reflected in the lagoon, the magnificence of the completed ensemble was a visual experience comparable to none. A harmonizing unity was most apparent in the Court of Honor where all the buildings were designed in a classical style and had a sixty-five feet cornice line and white painted plaster facades. ²⁶⁷ Because the serenity and unity of this collection of buildings stood in such contrast to the confusion and unrest that seemed so prevalent in the architectural values of the previous decades, leaders in the architectural profession argued that classical forms could be applied in turn-of-the-century America in much the same way as it had been in other cultures in history. ²⁶⁸

²⁶⁶ Whiffen, American Architecture 1607-1976, 273.

²⁶⁷ Ibid.

²⁶⁸ David P. Handlin, American Architecture (London: Thames and Hudson, 1985), 134. For one of many excellent sources covering the Columbian Exposition see Henry Van Brunt, Architecture and Society (Cambridge, Massachusetts: Belknap Press, 1969) 225-288 and 305-318 as well as numerous other books and publications devoted to this topic.

Buildings of the Neoclassical style are often larger than their nineteenth century Greek Revival predecessors. Furthermore, they are always simpler than structures representative of the Beaux Arts Classicism. One prominent feature of Neoclassical architecture is the full height porch, supported by classical columns capped by either Ionic or Corinthian capitals, which dominates the front facade. Other prominent features include: the overall symmetry of the facade achieved by the balanced placement of windows and the centered front door;²⁶⁹ expanses of plain wall surface; doorways complete with elaborate decorative surrounds based on Greek Revival, Adamesque or Georgian precedents;²⁷⁰ linteled windows and doors; pedimented porticoes; and Greek orders used more than Roman.²⁷¹ (Figure 2.46)

Neoclassical: Baumann Brothers Firm

Two examples of the Baumann Brothers success at designing in the Neoclassical style are the homes of Peter Blow and George E. Helm. The Peter Blow house, (Figure 2.47) designed by the Baumann Brothers in 1909 as

²⁶⁹ McAlester and McAlester, 343.

²⁷⁰ Ibid., 344.

²⁷¹ Whiffen, American Architecture Since 1780: A Guide to Styles, 167.



Figure 2.46. Examples, Typical Neoclassical Style Residences. Source: McAlester and McAlester, A Field Guide to American Houses.



Figure 2.47. Front/Side View, Peter Blow House, Blow's Ferry, Knoxville, Tennessee. (demolished) Source: Thompson Photo Collection, The Calvin McClung Historical Collection, Knox County Public Library System, Knoxville, Tennessee.

Mr. Blow's country residence, ²⁷² was built in 1911. ²⁷³

Mr. Blow, a capitalist, industrialist and one time county highway commissioner ²⁷⁴ had this palatial country home constructed on approximately 400 acres bordering on the Tennessee River (across the water from the present day Cherokee Country Club). ²⁷⁵ The Blow house was demolished in 1952 after the estate was purchased by W.A. Catlett for the development of Lakemoor Subdivision. ²⁷⁶ However, the Helm house still stands and will be used here as exemplary of the Baumann Brothers' success at designing in the Classical Revival style.

G.E. Helm. The George Helm house (Figure 2.48), a fine example of Neoclassical architecture, was designed by the Baumann Brothers in 1909. ²⁷⁷ Mr. Helm, president of King Mantel Co., purchased the 1511 Laurel Avenue lot in 1905. ²⁷⁸ However, the house was not constructed until

²⁷² Baumann Brothers' commissions book.

²⁷³ Knoxville News Sentinel, 13 April 1950.

²⁷⁴ Knoxville Journal, 12 April 1950.

²⁷⁵ Knox County Warranty Deed, Book 230 (1910), City County Building, Knoxville, Tenn., 70, and Knox County Warranty Deed, Book 235 (1910), City County Building, Knoxville, Tenn., 122-124.

²⁷⁶ Knoxville Journal, 3 August 1952.

²⁷⁷ Baumann Brothers' commissions book.

²⁷⁸ Knox County Warranty Deed, Book 200 (1905), City County Building, Knoxville, Tenn., 394.



Figure 2.48. Front/Side View, George Helm House, 1511 Laurel Avenue, Knoxville, Tennessee. Source: Thompson Photo Collection, The Calvin McClung Historical Collection, Knox County Public Library System, Knoxville, Tennessee.

1909. 279

The Helm house, now owned by Rev. Al Minor, is an excellent example of Neoclassical architecture. The main mass of the house is a simple square with a small porch located to the rear, the porte-cochere to the right, and the porch along the front. The white glazed brick facade is dominated by the two story front porch capped by an open gable containing a centered Palladian window. Although the porte-cochere is placed to the left of the main mass, it does not unbalance the obviously symmetrical main mass of the house.

The facade of the Helm house abounds with various classical elements. Perhaps the most dominant elements are the many columns and pilasters, all constructed in the same white brick as the facade. The columns and pilasters are accented at their tops, not by decorative Corinthian or Ionic capitals, but by very simple moldings and brackets. The two largest columns carry the load of the roof which covers the porch. No molding is placed on these columns at the top of the first floor level so as to give the impression that the columns continue to the second floor, where they are capped by molding and brackets. Repeating this same idea are pilasters located where the porch connects to the facade and also at the corners of the structure.

²⁷⁹ Knoxville City Directories.

Smaller columns, similar to the larger one, are positioned to carry the weight of the second level porch not covered by the roof. Additional posts are strategically placed along the porch railing to provide visual balance and corner termination. The porte-cochere, topped by posts and railing, becomes an integral part of the structure because of these similarly used elements.

The windows are single paned and double hung. Along the main body of the structure, the windows are placed singularly. Within the front gable of the house is a Palladian window, complete with patterned leaded glass in the arched window. Also within the dormers of the third floor are upper sashes divided into diamond-shaped panes. Although the windows in the dining room are typical of the windows used elsewhere on the house, they are placed on either side of a stained glass window. This ensemble is topped by decorative molding to create a unity to the set. Three additional small arched windows allow light into the basement.

The red tile roof, accented with tile finials, is effortlessly simple. Containing three hipped-roof dormers symmetrically placed on each side and at the rear, the roof's most prominent element is the gable end with the Palladian window in the tympanium which crowns the front porch. As a decorative element to the perimeter of the roof, brackets are used at the eaves of the roof.

The three chimneys of the Helm house are relatively simple in their construction. Near the chimney tops are two rows of brick set in relief. Between these rows of brick are cross-shaped figures made of red brick. This same design appeared in the pages of Comstock's Modern Architectural Designs and Details as one of eight examples of chimney tops. (Figure 2.49)

One chimney is further decorated by an arched recess in the brick surface just below the second floor level. This recess is capped by an arch of contrasting smooth textured concrete. A simulated keystone in relief centers the arch. (Figure 2.50)

Because the Helm house is typical of Neoclassical architecture, it contains little superfluous decorative detailing. The decoration which appears is viewed as a significant part of the entire structure. However, one outstanding feature, on the basis of its decorative quality, is the matte green tile used on the floor of the front porch and exterior stair landings as well as at the porte-cochere entrance to the house.

In addition to the homes designed by the Baumann Brothers in the Colonial Revival and Neoclassical styles were others designed after the turn of the century by the Baumann Brothers. It has been determined that the homes of 44 clients of the Baumann Brothers were constructed after the turn of the century. Of these 44, 5 were determined,

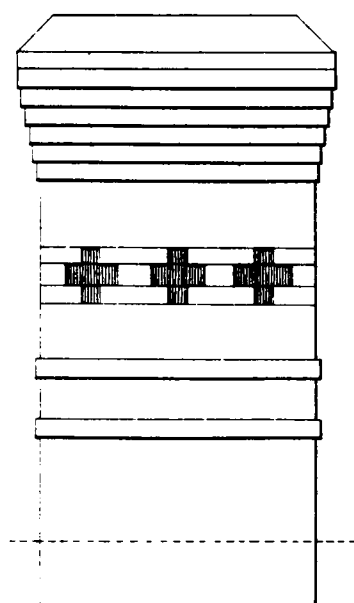


Figure 2.49. Chimney Top Detail, similar to George Helm House. Source: William T. Comstock, Modern Architectural Designs and Details, Plate 80.



Figure 2.50. Chimney Detail, George Helm House, 1511 Laurel Avenue, Knoxville, Tennessee. Source: Researcher's Photograph, 1990.

through visual means, to possess typical Colonial Revival exterior features. In addition, 2 of the 44 were classified as Neoclassical, through visual documentation of their exterior features. The remaining 37 residences were examined in terms of their construction date and their outlines as provided on the Sanborn-Perris Fire Insurance maps. Based on these outlines, provided in Appendix D, 10 of these 37 residences have characteristics typical of the Late Victorian period, even though they were constructed after the turn of the century.

The residences designed by the Baumann Brothers during this period were located throughout Knoxville as well as in the outlying areas of the city. The homes of S.G. Heiskell, F.A. Engert, J.T. Brownlee, W.L. Lyons, and Charles Knaffl were located in the downtown area of Knoxville. In the Fort Sanders area including Cumberland Avenue were the homes constructed after the turn of the century for Ralph E. Oliver, H.A. Pickle, William Rule, J.R. Cox, Mrs. E.C. Briscoe, James S. Hall, M.F. Flenniken, and A.E. Staub. West of the city on Kingston Pike were the homes of Inge Murphy, Robert Lindsay and A.J. Schriver. 280

The area across Cumberland Avenue from Fort Sanders and west of the University Campus (Figure 2.51) was only sparsely populated by the turn of the century. However,

280. See Appendix A for evidence pertaining to these commissions.

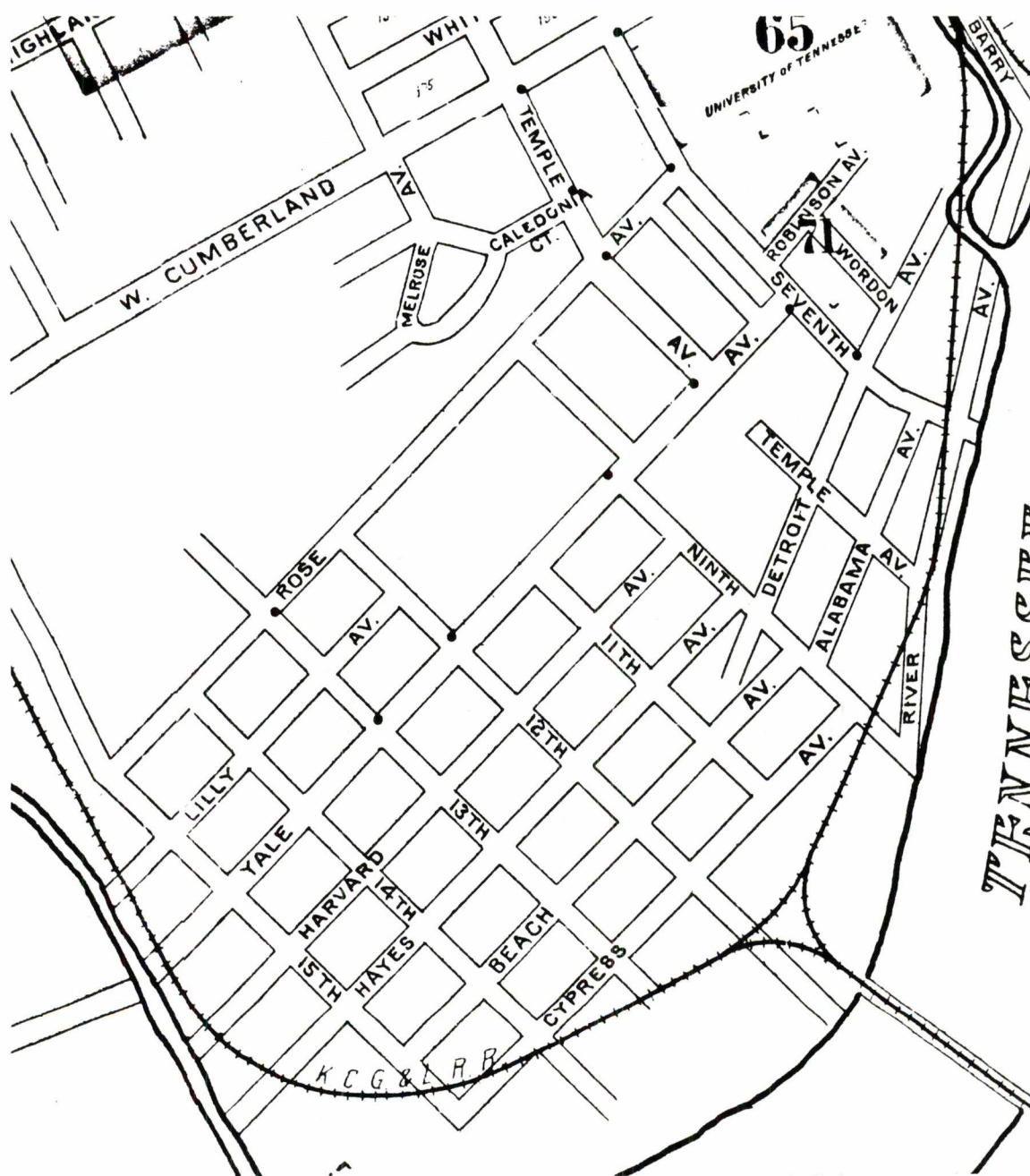


Figure 2.51. Map, Temple Avenue area, Knoxville, Tennessee. Source: Sanborn-Perris Fire Insurance Map (1903), Special Collections, University of Tennessee, Knoxville.

this area saw a boom in residential building during the first decade of the twentieth century. The homes of H.C. Sanford, Gen. John T. Wilder, and L.A. Galyon were constructed on Ninth Street. In addition, the homes of Col. W.S. Shields, W.K. McClure, and Joseph Borches were located on Temple Avenue. ²⁸¹

Towards North Knoxville along Broadway and the surrounding streets were the homes of Somers VanGilder, W.F. Trent, F.L. Fisher, H.A. DePue, Capt. H.A. Tittsworth, and Lemiel Anderson. In North Knoxville on Kenyon, Scott, Glenwood, Freemont, Deery, and Luttrell were homes designed by the Baumann Brothers after the turn of the century for Mrs. Crescentia Schmidt, Charles R. Schmidt, Henry A.E. Parsons, Mrs. Nellie Fitzgerald, Rev. A. McDonald, Charles Swan, and T.A. Walker. In East Knoxville along and around Magnolia Avenue were the homes of Carlos Maples and Charles H. Porta. To the southeastern outskirts of town on Dandridge Pike was the home of Samuel Newton. ²⁸²

VI. CONCLUSION

Through comparative analysis, it has been determined

²⁸¹ Ibid.

²⁸² See Appendix A for evidence pertaining to these commissions.

that the Baumann Brothers designed in the Richardsonian Romanesque, Queen Anne and Shingle styles during the Late Victorian period. By the turn of the century, they were designing in the Colonial Revival and Neoclassical styles. A survey of the publications to which the Baumann Brothers subscribed revealed that they were obviously inspired and influenced by design ideas prevalent during the period.

The residential architecture designed by the Baumann Brothers during both periods was located in all areas of Knoxville and the surrounding communities. Although there is limited availability of extant examples and pictorial evidence, especially for those residences designed during the Post Victorian period, the evidence and examples which were available supports the fact that the residences designed by the Baumann Brothers were characteristically typical of the national trends.

Although only four examples of the Richardsonian Romanesque style as designed by the Baumann Brothers have been documented, these indicated that the Baumann Brothers were proficient in this style of architecture and that their designs were typical of the national trends. However, as typical across the nation, Richardsonian Romanesque was fairly short-lived in its popularity and was quietly replaced by the designs of the picturesque pleasures and human scale of the Queen Anne and Shingle styles.

Of the documented residences designed by the Baumann

Brothers, the majority were in the Queen Anne style. Although the Queen Anne style was characterized by asymmetrical massing and varied treatment of the exterior through the use of materials and decoration, as typical across the country, the homes designed by the Baumann Brothers in Queen Anne style ranged from a simple treatment of the exterior to an elaborate use of materials and decoration of the facade.

Although only one example was found to document the Baumann Brothers' designs in the Shingle style, it is possible that other residences were designed in this style. Based on this limited evidence, the Baumann Brothers' designs in the Shingle style were faithful to the style on the national level.

By the turn of the century, the Baumann Brothers were designing in the styles prevalent across the country. An examination and comparison of construction dates with visual evidence and structure outlines as provided by the Sanborn-Perris Fire Insurance maps of the residences, revealed that the majority of the houses designed by the Baumann Brothers during this period were typical of others across the country. However, as should be expected, a small percentage of the residences designed and constructed during this period displayed characteristics typical of the Late Victorian period.

BAUMANN BROTHERS (1887-1913), KNOXVILLE, TENNESSEE
RESIDENTIAL ARCHITECTURE AND INTERIOR DESIGN

A Dissertation
Presented for the
Doctor of Philosophy
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Margaret Ann Prater Jeffries

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CHAPTER 3

BAUMANN BROTHERS RESIDENTIAL PLANS AND INTERIOR FEATURES
1887-1913

Architects still preferred picturesque effects, and they chose the irregular shapes of the Late Victorian house in order to achieve functional and convenient spatial arrangements. These irregular shapes were designed as cross axes, projecting wings, porches, balconies, and porte-cocheres, incorporated into the main mass of the house. This picturesque tradition of building made it easy to design window bays and other niches with built-in seating. These niches, eventually known as "cosy (sic) corners," formed almost separate small rooms off parlors, drawing rooms and halls. ¹

As a result of the irregular shapes so typical of the Late Victorian house, compartmented plans which were characteristic of earlier styles, developed into plans with large, open volumes of interior space. ² Designs moved towards interweaving of interior and exterior spaces with staircases coming into living halls, halls that opened through archways into living rooms, and rooms that continued

¹Peter Thornton, Authentic Decor: The Domestic Interior 1620-1920 (London: Weidenfeld & Nicolson, 1984), 316.

²Vincent Scully, The Shingle Style (New York: Rizzoli, 1989), 99.

to flow through french doors onto verandahs and porches.³

The functions and relationships of the entrance hall, living rooms, dining room as well as downstairs to upstairs began to flow together to better serve both the family and guests in a more casual manner. This overlapping relationship and functioning of spaces was ultimately achieved in the homes designed in the styles prevalent after the turn of the century.

The interiors which became typical of the early twentieth century first made their appearance late in the nineteenth century as a reaction against the fussiness and clutter of Late Victorian decor. The Post-Victorian interior addressed the nation's longing for its simpler agrarian past. This longing was first sparked as ten million Americans went to the Centennial Exhibition of 1876 held in Philadelphia. It was here that fairgoers visited the kitchen of a New England log house furnished with items that were considered the epitome of Early America. These items included a walk-in fireplace, spinning wheel, candlesticks and cradle.⁴ By the turn of the century, design was based on simplicity over excess, honesty over

³Mark Girouard, Sweetness and Light (Oxford: Oxford University Press, 1977), 221.

⁴Rodis Roth, "The New England, or 'Olde Tyme,' Kitchen Exhibit at Nineteenth-Century Fairs," in The Colonial Revival in America, ed. Alan Axelrod (New York: W.W. Norton & Company, 1985), 175.

fakery and hand craftsmanship over mass-production - principles which originated with the Centennial Exhibition.⁵

Because the interiors prevalent after the turn of the century blended American history and historical styles, the early years of the twentieth century came to be characterized as filled with emotional, spiritual and intellectual heritage.⁶ By adapting stylistic elements and interior spatial features based on the past, designers of interiors provided settings which they felt rendered symbolic values associated with the early history of America. Architectural order, the trademark of the colonial interior, suggested moral order. Therefore, the adaptation of Early America through the styles prevalent after the turn of the century meant not only the provision of mental interiors but also architectural ones.⁷ This adaptation further substantiated the ideal of the architectural interior as a symbol of permanence, stability, shelter and enduring values.⁸

⁵Gail Caskey Winkler and Roger W. Moss, Victorian Interior Decoration: American Interiors 1830-1900 (New York: Henry Holt & Co., 1986), 183.

⁶Alan Axelrod, ed., The Colonial Revival in America (New York: W.W. Norton & Company, 1985), 241.

⁷Ibid., 242.

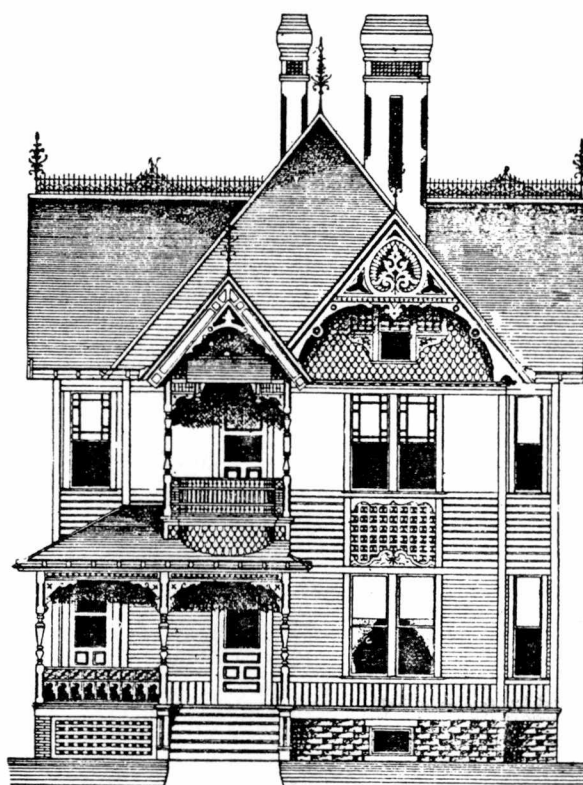
⁸Ibid.

I. LATE VICTORIAN RESIDENTIAL PLAN: GENERAL BACKGROUND AND STYLISTIC FEATURES

Despite the style into which the exterior of the Victorian house might fall, the plan or at least the spaces within the plan seemed to remain consistent. (Figures 3.1 & 3.2.) There is, of course, a point at which this is not possible due to size constraints of a residence. However, within a certain square footage, a home was considered "proper" only if it contained certain interior and exterior spaces.

Entry Hall. One such "required" space was the entry hall. This space was labeled various names, including living hall, main hall, or stair hall. Regardless of its name, it was responsible for setting the impression of the house. However, smaller Late Victorian houses frequently had no entry hall, instead one merely entered directly into a living room, dining room or kitchen from the outside. Still other Late Victorian houses might include an entry hall that was strictly functional and served as an air lock and circulation area where hats, umbrellas, coats, etc. were placed.⁹ The entry hall of the Late Victorian house acted as a "cordons sanitaires" between a comfortable interior and

⁹Late Victorian Interiors and Interior Details (Watkins Glen, New York: American Life Books, 1984), 116. This book is a facsimile of Wm. B. Tuthills' Interiors and Interior Details (1882) with a new introduction, "Late Victorian Interiors and Cultural Expression," by John Crosby Freeman.

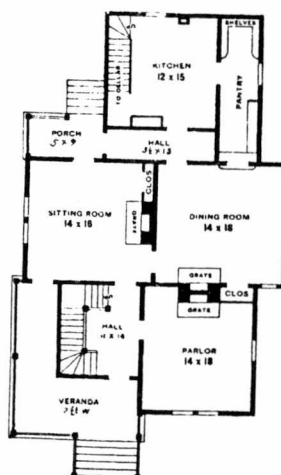


FRONT VIEW.

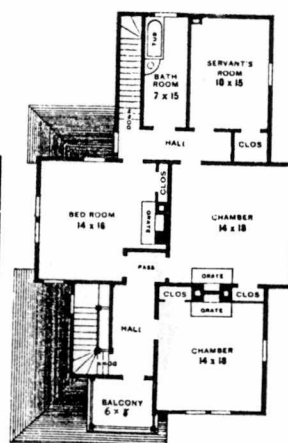
DESIGN No. 38.

INTERIOR.

Three rooms and front hall on first floor to be in hardwood, natural finish. Balance of house finished for painting, three-coat work. Plastering, three-coat work, hard finish. Plumbing consists of sink and pump in kitchen, bath tub and bowl, with connections, and gas throughout.



FIRST-FLOOR PLAN.



SECOND-FLOOR PLAN.

PLAN No. 2.

NOTES.

This is a house that has proven a universal favorite, and has been duplicated several times. Owing to the location of this house, we failed to get a good photograph, and in consequence the engraving shown does not do the house justice. It is a much better looking house than is here shown. The kitchen, pantry and dining room connections will be found to be very convenient.

This plan can be enlarged, reduced or changed to face in any direction.

(See page 10.)

Figure 3.1. Typical Floor Plan, Late Victorian Period. Source: George Barber, The Cottage Souvenir.

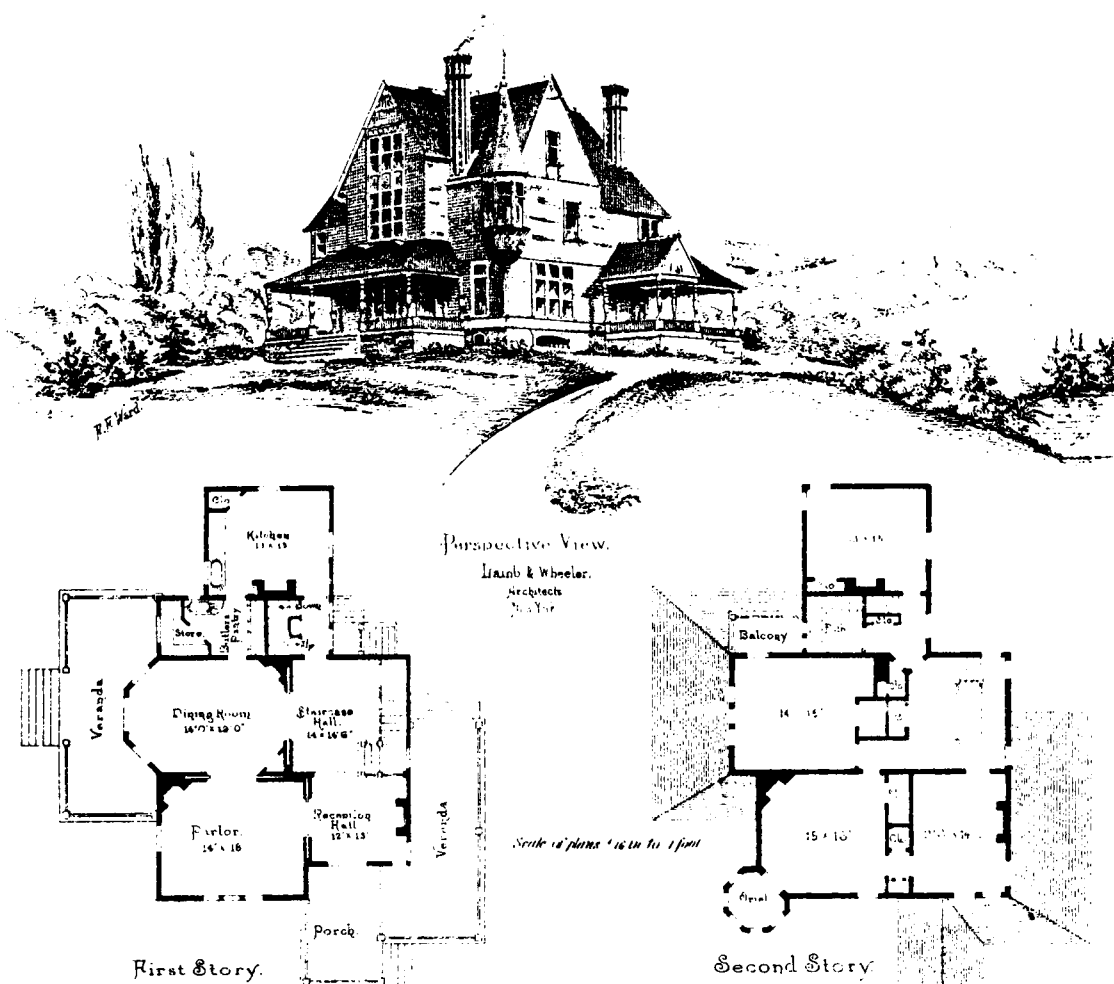


Figure 3.2. Typical Floor Plan, Late Victorian Period. Source: William T. Comstock, Modern Architectural Designs and Details: Containing Eighty Finely Lithographed Plates.

a dusty, dirty, sometimes-muddy Late Victorian world outside.¹⁰

Nonetheless, the typical Late Victorian house included an entry hall which functioned beyond that of an air lock, circulation space, and closet. In some cases, because of its size and functions, this space was called a living hall. H.H. Richardson was responsible for the introduction of the living hall concept in two Newport, Rhode Island houses in the early 1870's.¹¹ The living hall, based on the baronial Elizabethan great hall, was often the central, largest and most functional space in the house. The living hall was more of a "living room" where simplicity was stressed. It served as entry, stair hall, family gathering place, reception room for special occasions, and circulation area for the house.¹²

Parlor or Drawing Room. The living or entry hall flowed freely into the adjacent rooms - drawing room, parlor, dining room and library. The parlor or drawing room of the Late Victorian house, often labeled the "best" room, was the space which, along with the entry hall, set the tone and style of the entire residence. Considered a basically

¹⁰Robin Guild, The Victorian House Book (New York: Rizzoli, 1989), 114.

¹¹Ibid.

¹²Mary Mix Foley, The American House (New York: Harper and Row, Publishers, 1980), 176.

feminine room, the parlor was to be pleasant and cheerful, but mainly comfortable. Because this was the main public room of the house, its underlying purpose was to impress guests by the culture and taste of the household.¹³ As one Late Victorian enthusiast described it, the parlor is the place

. . . full of beauty and brightness,
testifying at once to the large
and generous hospitality, as well
as to the taste and wise discrimination
of the queen mistress who
reigns over the realm of which this
is the state chamber.¹⁴

The parlor was the room used for formal socializing and Sunday devotions as well as family activities such as reading after supper or playing peaceful games.¹⁵ Critics of the period argued about the need for incorporating both formal (drawing room and parlor) and informal rooms (second parlor or sitting room) in the house. However, Henry T. Williams and Mrs. C.S. Jones, authors of Beautiful Homes; or, Hints in House Furnishing (1878), pointed out that even though homes of the upper class included both drawing room and parlor, most typical homes of the Late Victorian period had only one room which served the functions necessary for

¹³Guild, 208.

¹⁴Lawrence Grow and Dina Von Zweck, American Victorian (New York: Harper and Row, Publishers, 1984), 118.

¹⁵*Ibid.*, 121.

entertaining guests as well as family living. They further explained that oftentimes a home would have a double parlor of which one-half was used by family and the other half was reserved for formal entertaining. Besides Williams and Jones, Clarence Cook, author of The House Beautiful (1881), also condemned parlors as "ceremonial deserts." ¹⁶

Sitting Room. The sitting room was considered an integral part of any refined Late Victorian household. According to Henry Hudson Holly, writing about the sitting room,

. . . it is not too much to say that every man owes it to himself, no less than to his family, to provide in his home a place where he may gather his dear ones, for counsel and instruction. ¹⁷

In most typical Late Victorian homes, the distinction between the sitting room and study was often unclear. Contributing further to this were the other uses which this room often served including family room, smoking room, office, den and game room. ¹⁸

Dining Room. The dining room, an essential and required space of any proper Late Victorian residence, was considered the social extension of the parlor. In America,

¹⁶Winkler and Moss, 133, citing Clarence Cook, The House Beautiful (New York: Charles Scribners Sons, 1881).

¹⁷Henry Hudson Holly, Modern Dwellings in Town and Country (New York: Harper's Monthly, 1878), 9.

¹⁸Guild, 224.

prior to the Victorian period, houses did not have a separate room for dining. Meals were served where space was available. While the parlor was feminine in atmosphere, the dining room was masculine.¹⁹ During the Late Victorian period, the essential functions of the dining room were serving and eating meals. Not until the turn of the century did this room begin to function much like it had in early America serving a variety of purposes.

Kitchen. Adjacent to the dining room, and most often connected by a butler's pantry, was the kitchen. During the evolution of the house, the kitchen is probably the one space that was most affected by technological advances. By the 1880s, the detached kitchen and the basement kitchen, holdovers from eighteenth and early nineteenth century designs, were obsolete having been moved "into the house."²⁰ The kitchen saw advances in technology with the invention of the stove, icebox and washing machine as well as other such items considered luxuries. The kitchen was finally being seen as worthy of consideration when designing the home. Catherine E. Beecher, antisuffragist but advocate for the advanced education of women, promoted arrangement and design of the home which took into account the individ-

¹⁹Ibid., 220.

²⁰Susan Williams, Savory Suppers and Fashionable Feasts: Dining in Victorian America (New York: Pantheon Books, 1985), 55.

ual as well as the functions to be performed in the kitchen; these arrangements, she felt, should simplify household tasks. ²¹

Butler's Pantry. The butler's pantry, located between the kitchen and the dining room, was the most typical secondary room to the kitchen. This room, a derivation of the scullery, contained counter space for serving meals and adequate cabinetry for storage of dishes and other necessary items. Besides these functions, it also served as a buffer between the dining room and kitchen prohibiting the heat and odors of the kitchen from permeating the dining room. Frequently, a porch, the usual location for iceboxes, was located off the butler's pantry making easy access not only to the outside but to bring ice into the house. ²²

Back Staircase. In addition to the main staircase in the Late Victorian home was the back staircase. Never as decorative as the main staircase, the back staircase was always located near the kitchen and served an important function. By 1870, one of eight families employed servants to help with the household chores. Often, at least one servant lived in the home and was given a back room upstairs. By using the backstairs, the servants could come and go from first floor to second floor without

²¹Ishbell Ross, Taste in America (New York: Thomas Y. Crowell Co., 1967), 123.

²²Guild, 228.

disruption to the family.²³

Bedrooms. Beyond the first floor parlor, the Late Victorian home was a most private abode. This privacy is perpetuated by Late Victorian novelists who felt the private rooms of the house should remain as such. Fortunately, Late Victorian taste has been included within the pages of popular periodicals of the day including Godey's Lady's Book, Harper's Bazaar, Ladies' Home Journal, and Good Housekeeping, thus providing some insight into the bedrooms of the Late Victorian home.

Nonetheless, the bedroom was increasingly seen not only as a room for sleep, but for relaxation and withdrawal from the other activities within the house. Labeled the "mother's room" and described by Henry T. Williams and Mrs. C.S. Jones in their 1878 Beautiful Homes, the bedroom of the Late Victorian house was

. . . that most delightful retreat, that sacred casket in which are enshrined the smiles and tears of childhood's hour, the joys and sorrows of youthful days, the confessions and confidences of maturer years, all poured into the fond mother's ear and hallowed by her admonitions and prayers.²⁴

Bathroom. Besides the kitchen, the bathroom of the

²³Clifford Edward Clark, Jr., The American Family Home, 1800-1960 (Chapel Hill: The University of North Carolina Press, 1986), 167.

²⁴Grow and Von Zweck, 131, citing Henry T. Williams and Mrs C.S. Jones, Beautiful Homes (New York: Henry T. Williams, 1878). 53.

Late Victorian period had undergone the most dramatic technological evolution. As late as the 1880s, the indoor toilet was still considered a luxury and was found only in "better" homes. Except in mansions and homes of the wealthy, there was rarely more than one bathroom and until the end of the century, with few exceptions, one bathroom and one only, though of ample proportion, occupied a strategic location among the clustering of bedrooms.²⁵

The first complete bathroom, designed by Latrobe in 1810 for a home in Philadelphia, included a bathtub, water closet and basin all in the same room. However, this concept did not catch on immediately; instead it took some seventy years to gain popularity. Not until the 1880s, when five out of six Americans were still washing with pail and sponge, were bathtubs beginning to gain popularity. This popularity was promoted by discussions in newspapers and other publications. Nonetheless, the bathtub was not in general use until the twentieth century.²⁶

The early bathrooms, often converted from dressing rooms adjacent to a bedroom, were usually large, with a fireplace, and ample space for furniture and circulation area. However, as bathrooms began to be designed for new construction of the 1880s and after, they were comparatively

²⁵Meyric R. Rogers, American Interior Design (New York: W.W. Norton & Cco., Inc., 1947), 146.

²⁶Ross, 125-126.

small, reflecting the priority which was placed on the functions which were to be accommodated. The inclusion of the bathroom as a legitimate space within the house was sparked by the invention of piped running water which was also the inspiration for the advances made in the water closet after 1875.²⁷

These advances included the introduction of the first commercially successful "wash-out" water closet. This, coupled with the introduction of the "syphonic" system after the 1880s, which improved the effectiveness of the flush, helped the water closet to be considered more and more as an interior fixture oftentimes located in the same room as the wash basin. It was at this time that the term lavatory indicated the water closet and not the wash basin.²⁸

Besides the required wash basin and water closet, Late Victorian bathrooms often contained sitz baths, and showers.

II. LATE VICTORIAN PLANS: BAUMANN BROTHERS FIRM

As this study has revealed, the majority of the Baumann Brothers' residential work was constructed during the Late Victorian period. Furthermore, it is apparent that the

²⁷Guild, 229.

²⁸Ibid., 244.

Baumann Brothers were accomplished in their ability to design the exterior of houses in the styles of the Late Victorian period. As important is the fact that the interiors of these homes contain room arrangements and spatial requirements typical of the period.

The plans, used in this survey, of residences designed by the Baumann Brothers were provided by or derived from a variety of sources. The most significant of these plans were those which appeared in issues of Architecture: A Monthly Magazine. The plan of the W.B. Caldwell house (Figure 3.3) was taken from the March 1906 issue of Architecture: A Monthly Magazine. This plan, as presented in this work, is a copy of the original plan as drawn by the Baumann Brothers. This plan and others included in Architecture: A Monthly Magazine provided valuable information pertaining to room designations as used by the Baumann Brothers and their consistency with the period in general. Furthermore, the plans, as they appeared in this publication, provided a basis on which to compare houses which still exist in an effort to establish consistent design trends used by the Baumann Brothers.

Unfortunately few original plans exist in this form, thus making it necessary to acquire plans through other means. One such means was to measure the actual structure and derive plans from these measurements. However, this was not always possible, since structures have been demolished.

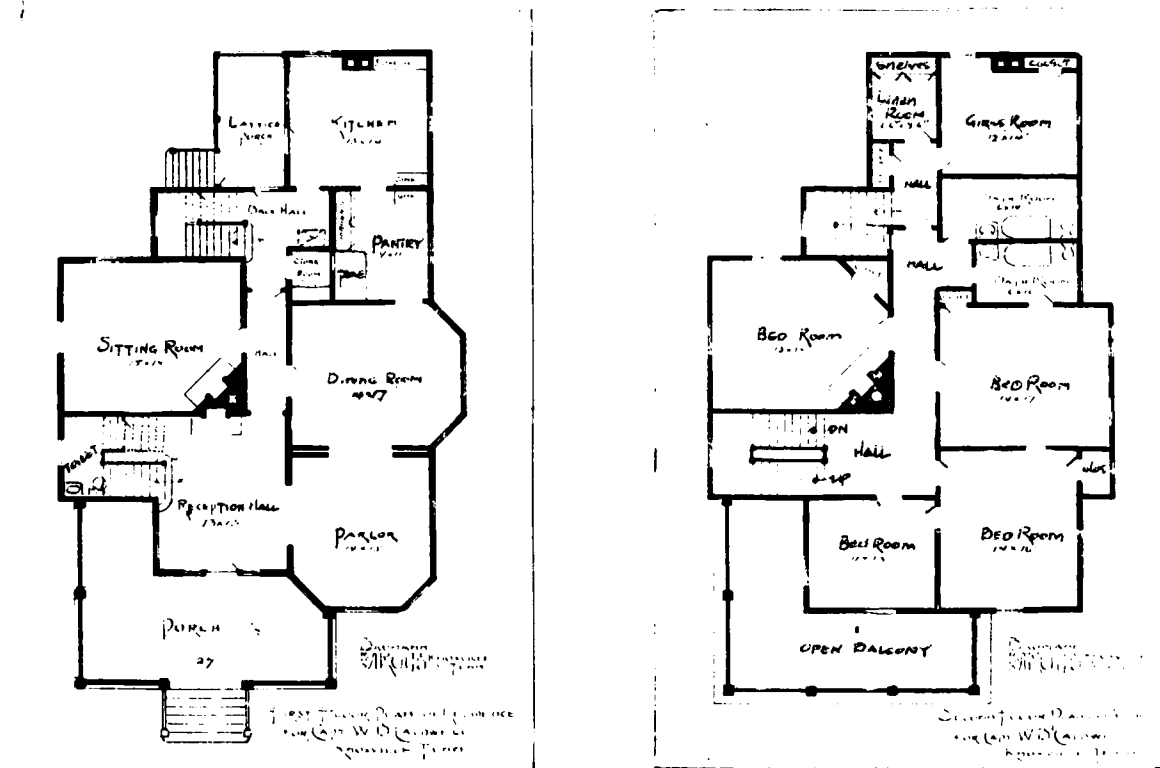


Figure 3.3. Plan, Capt. W.B. Caldwell Residence, Knoxville, Tennessee (demolished). Source: Baumann Brothers Architects, Architecture: A Monthly Magazine (Knoxville, March 1906), np.

In these instances, an interpretation was undertaken of sketched plans, remodeled houses for which plans could be reconstructed, and written descriptions of plans.

The plan of the C.D. Schmitt house (Figure 3.4) was drawn by the author using measurements taken of the house in 1990. Using these measurements and the outlines provided by the Sanborn-Perris Fire Insurance Map of 1903, scaled drawings were undertaken as representative of the house as it is believed to have appeared when constructed.

The plan for the Sam House residence (Figure 3.5) was provided by Perry Childress of The East Tennessee Design Center. Although the plans as they appear in this work were redrawn by the author, they are based on plans drawn by Mr. Childress during the Summer 1979. The author, in collaboration with Mr. Childress, has had to speculate on the position of the fireplace in the parlor and dining room, based on the existence of the fireplace foundations which were remaining when Mr. Childress examined the house. As well, because the original position of the bathroom fixtures is unknown, no attempt was made to include these in the plan.

The plans of the William Caswell house from The East Tennessee Design Center (Figure 3.6) were a part of a preservation and adaptive use project which was begun in September 1982 in an attempt to save the house. This project included three types of plans: 1) speculative plans

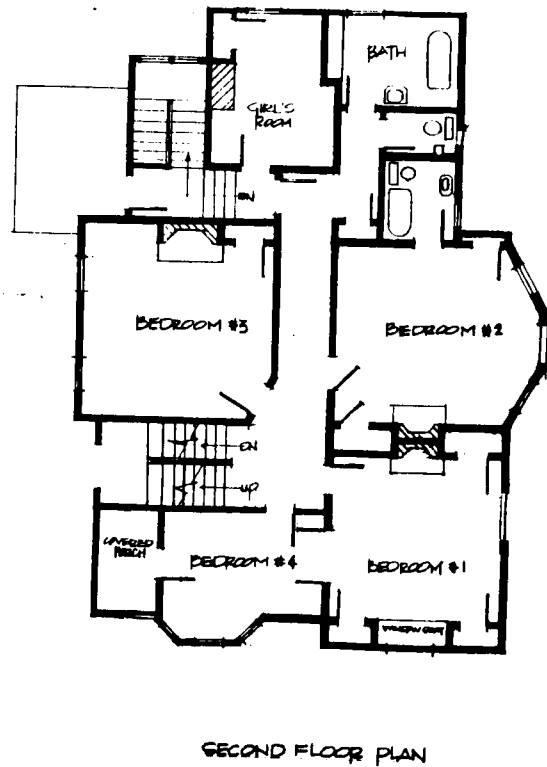
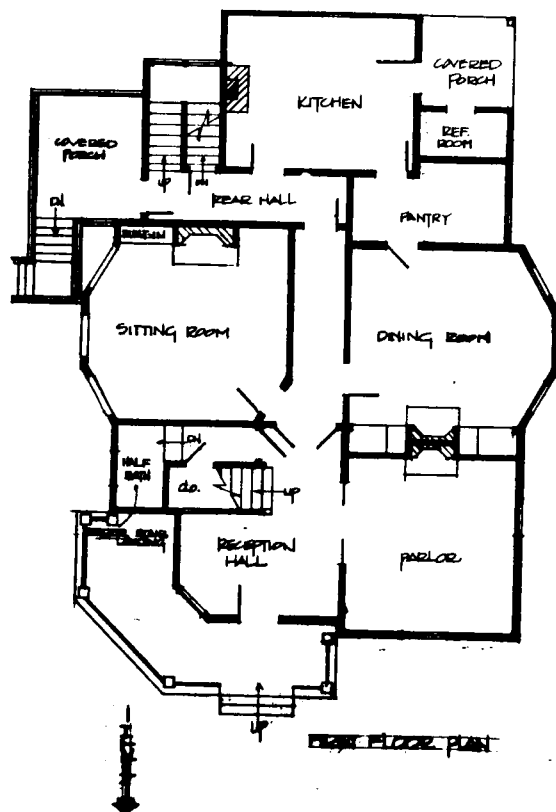


Figure 3.4. Plan, Prof. C.D. Schmitt Residence, Knoxville, Tennessee. Source: Author's drawing.

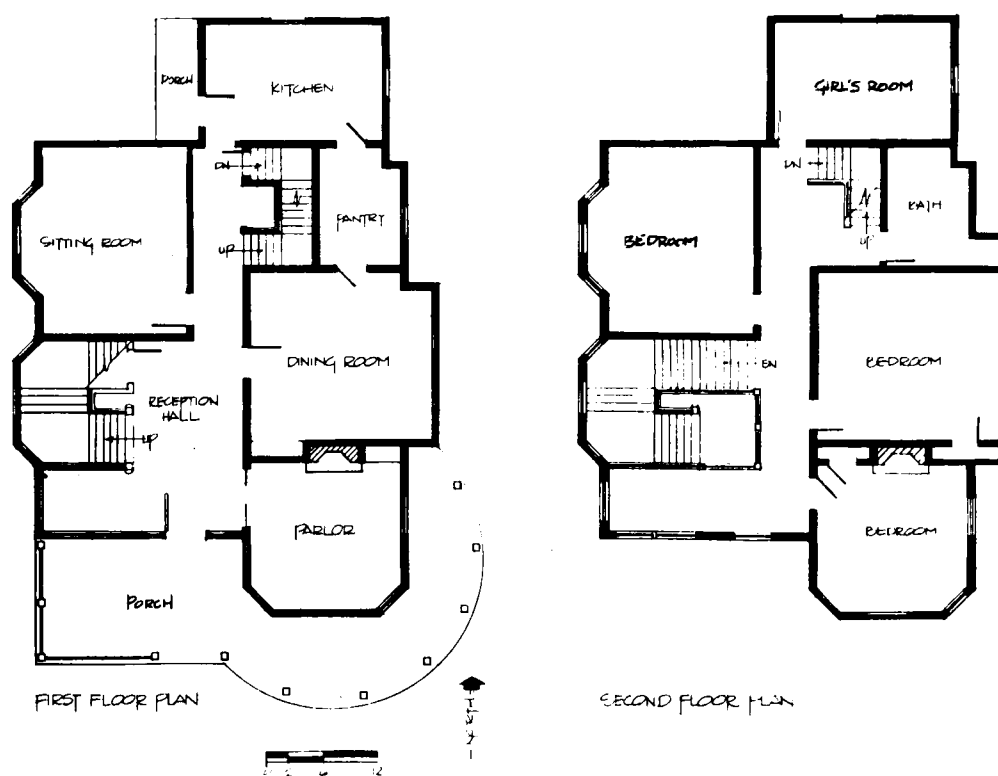


Figure 3.5. Plan, Sam House Residence, Knoxville, Tennessee (demolished). Source: Perry Childress, The East Tennessee Design Center, Knoxville.

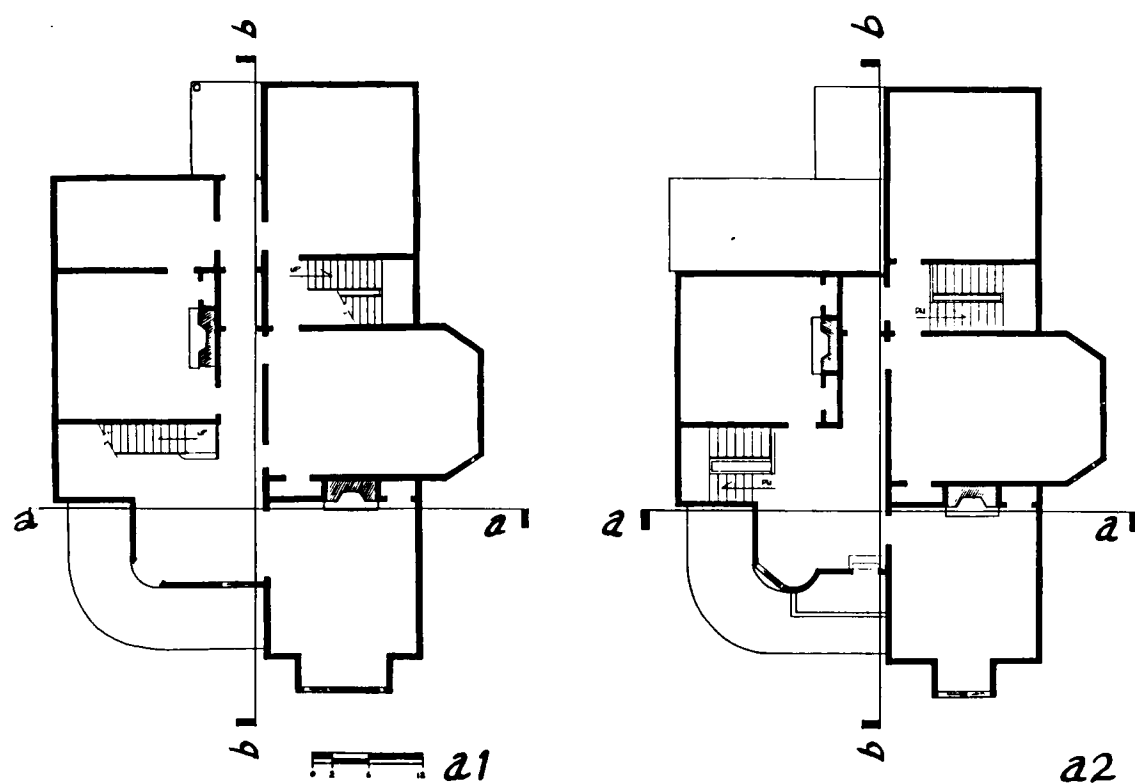


Figure 3.6. Plan acquired from East Tennessee Design Center, William Caswell Residence, Knoxville, Tennessee (demolished). Source: The East Tennessee Design Center, Knoxville.

of the original structure, 2) plans of the structure as it existed at the time of the project in the early 1980s, and 3) adaptive use plans with feasibility studies and cost estimates for several reuses of the house.

Based on an analysis of the plans acquired from the East Tennessee Design Center with plans of Baumann Brothers houses, the author redrew the plans with an arrangement most likely as it was at the time of construction. (Figure 3.7)

The plans acquired from the East Tennessee Design Center (Figure 3.6) are of the structure as those who did the drawings assumed it originally was built. Their statement, in an accompanying write-up of the house, was that "Caswell's original house also contained a secondary stair which has totally been removed. The originality of the butler's pantry is questionable since it is in the direct path of the missing stairway."²⁹ Based on this statement, a comparative analysis of other similar homes designed by the Baumann Brothers, and the examination of exterior photographs, the author suggests that the probable location of the butler's pantry was where the backstairs had been thought to be. By moving the back stair between the sitting room and the back porch, this provided the space for the missing bathroom upstairs. With this suggested arrange-

²⁹The East Tennessee Design Center, "The Governor's House" (Knoxville, Tennessee: The East Tennessee Design Center, no date), np.

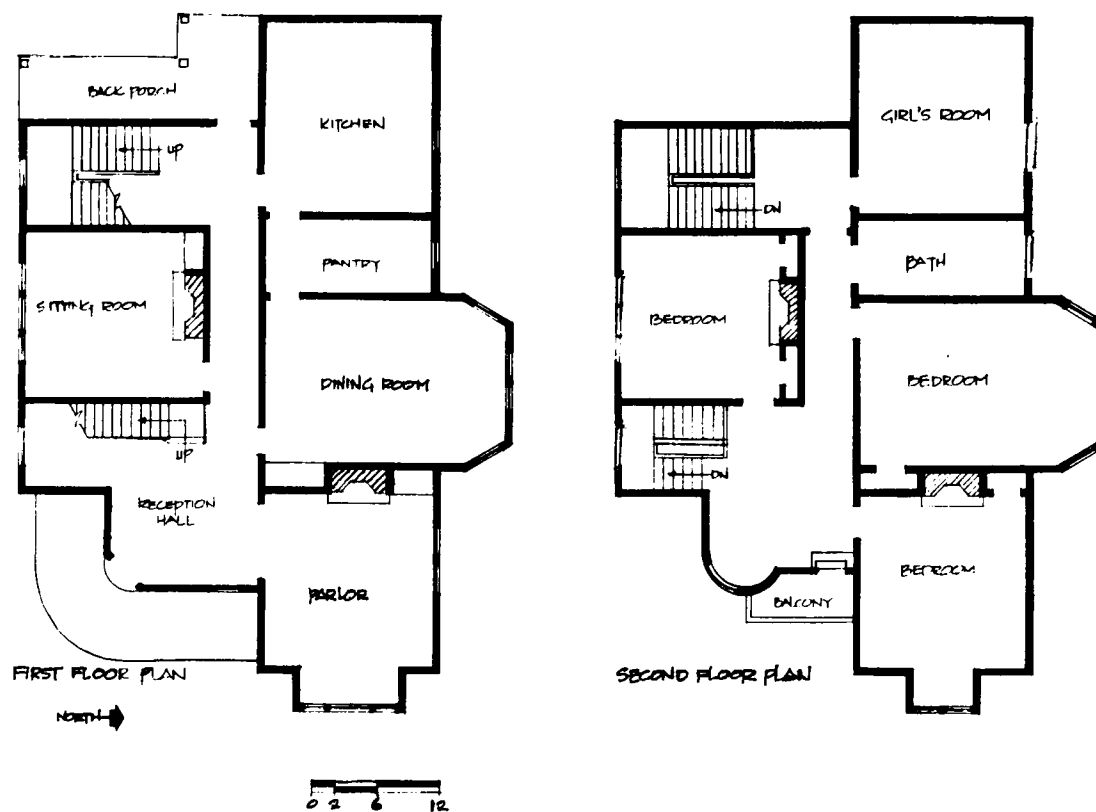


Figure 3.7. Plan, William Caswell Residence, Knoxville, Tennessee (demolished). Source: Revised by author from plans provided by the East Tennessee Design Center, Knoxville.

ment, the Caswell house became quite similar to the other houses designed by the Baumann Brothers examined for this study.

Although the plans acquired from The East Tennessee Design Center (Figure 3.6) are included, the plans drawn by the author to include the suggested changes which indicate the house as it most likely appeared when it was constructed. (Figure 3.7) This plan was used as the basis of comparison with other Baumann Brothers' houses.

The sketched plans of the J.C. Woodward house (Figure 3.8), also were provided by The East Tennessee Design Center. Although they are not scaled, they provided the basic location of rooms. Using these sketches and a slides of the house taken before demolition underwritten by the Target Company, the author refined the sketch. (Figure 3.9)

The plans of the J.E. Lutz house (Figure 3.10) were sketched by the author. Although the house was not measured, the plans were based on exterior views and a tour of the main rooms on the first floor by this researcher. The second floor plan is based on information provided by Mrs. Cecil Holloway Matheny, the owner of the house, that the second floor rooms are identical in placement and size to the rooms on the first floor.³⁰ This information and the examination of the placement of exterior details such as

³⁰Cecil Holloway Matheny, interview by author, Knoxville, Tennessee, 26 February 1990.

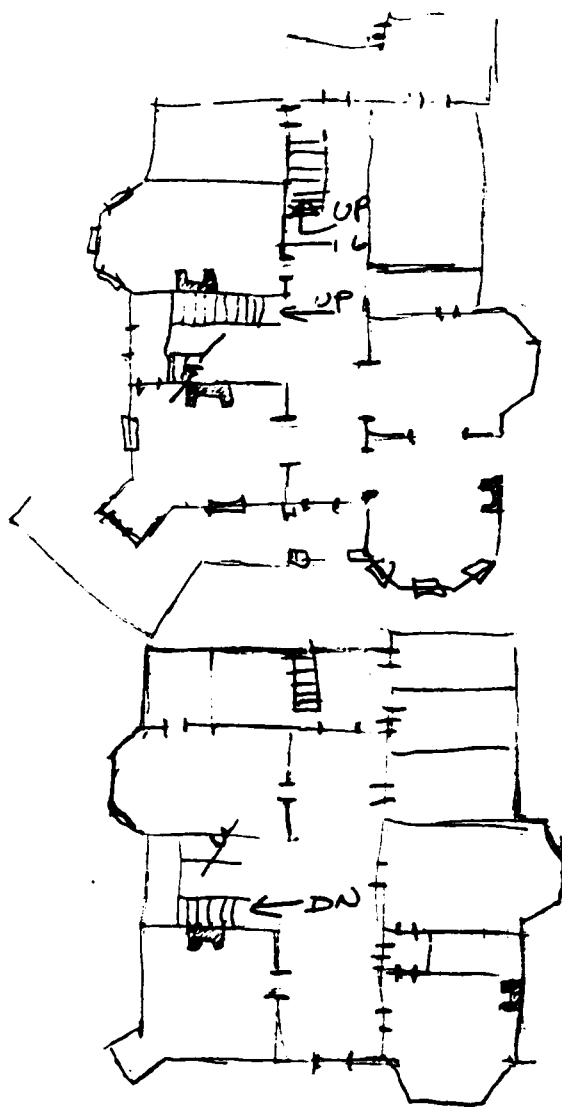


Figure 3.8. Sketched Plan, Col. J.C. Woodward Residence, Fountain City, Tennessee (demolished).
Source: The East Tennessee Design Center, Knoxville.

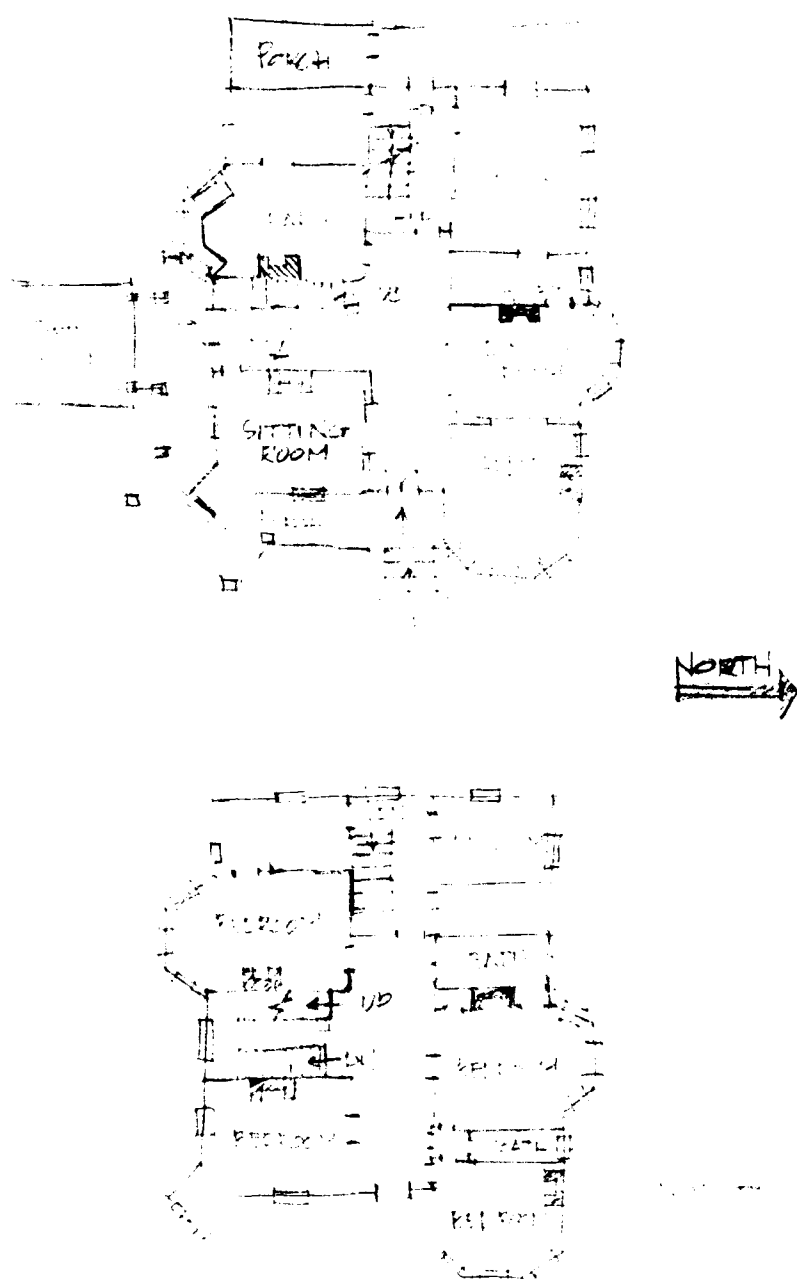


Figure 3.9. Revised Sketched Plan, Col. J.C. Woodward Residence, Fountain City, Tennessee (demolished). Source: Revised by author based on plan provided by the East Tennessee Design Center, Knoxville.

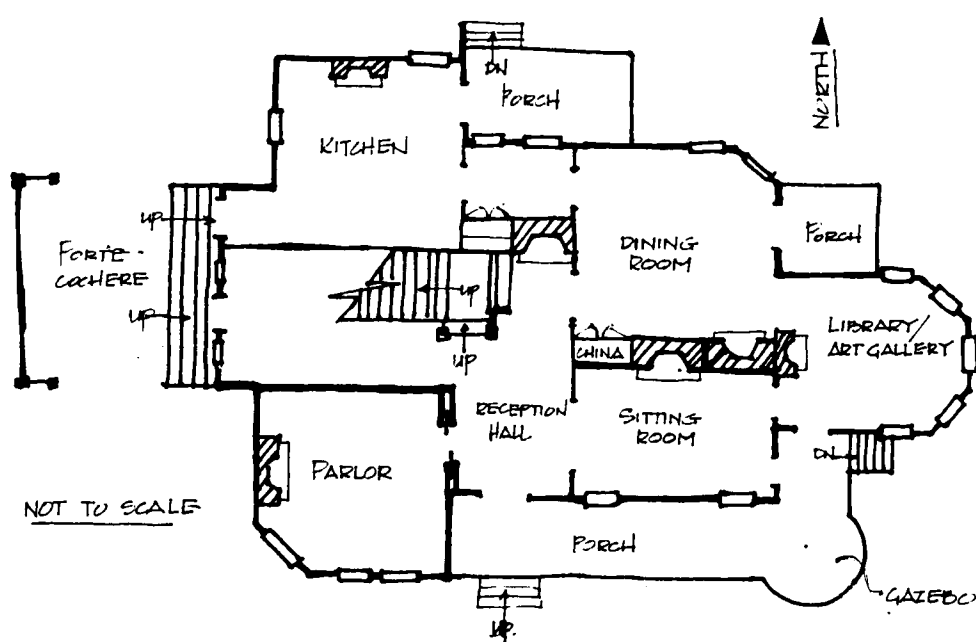


Figure 3.10. Sketched First Floor Plan, J.E. Lutz Residence, Knoxville, Tennessee. Source: Author's drawing.

windows and chimneys provided the basis for the plans as drawn.

A comparative analysis between these plans with dwelling outlines from the Sanborn-Perris Fire Insurance Maps provided evidence of similarities among houses designed by the Baumann Brothers.³¹ Since the Sanborn-Perris Fire Insurance maps are scaled, it is possible to compare size relationships.

The homes designed for W.B. Caldwell, C.D. Schmitt, Sam House, William Caswell, J.C. Woodward, and J.E. Lutz exemplify the Baumann Brothers' abilities to design varied but characteristic Late Victorian interiors. Providing examples of various socio-economic levels, these homes vary in size, thus ranging in the number of rooms and specialized spaces. Very similar in size, arrangement, and number of rooms are the homes designed for W.B. Caldwell (Figure 3.3, p. 214), C.D. Schmitt (Figure 3.4, p. 216), Sam House (Figure 3.5, p. 217) and William Caswell (Figure 3.7, p. 220). These homes ranged in size from 3165 to 3460 square feet.

Two examples providing evidence of the Baumann Brothers' designs for larger homes are the residences of J.C. Woodward (Figure 3.9, p. 223) and J.E. Lutz (Figure 3.10, p. 224). For instance, the J.C. Woodward house, with

³¹See Appendix D for the Sanborn-Perris Fire Insurance Maps of the houses included in this study.

nearly 7000 square feet on the first and second floors, was one of the largest and most unique homes designed by the Baumann Brothers. It contained twenty-three rooms excluding the basement and attic. Each of these rooms had a bay or some other unique meeting of the walls to give interest to the shapes of the rooms. The first floor, more than 3500 square feet, contained the entry hall, stair hall, a right parlor, a left parlor, library, dining room, back hall and stairs, and kitchen.

Regardless of the square footage, all the homes involved in this survey were designed to contain the expected rooms of the day. These included the entry hall as well as the parlor, dining room, butler's pantry, kitchen and back staircase on the first level. Also located on the first level of each of these homes is a room used either as a library or designated as a sitting room. On the second levels of these homes were bedrooms, at least one bathroom, oftentimes two, and usually a room designated for the maid.

A survey of planbooks popular during the late nineteenth century, and those determined to be in the library of the Baumann Brothers, revealed little similarity in the plans designed by the Baumann Brothers and those included in the pages of such books as Palliser's New Cottage Homes and Details, Victorian Architecture: Two Pattern Books by A.J. Bicknell and William T. Comstock, George Barber's Cottage Souvenir, and William Comstock's

Modern Architectural Designs and Details. A comparison of these books, one to another, revealed similarities among them. However, after comparing, on a general basis, the plans within these books to those designed by the Baumann Brothers, it became obvious that, although they included similar rooms, many of the design features that the Baumann Brothers used were not derived from the popular literature of the day. One consistent design element which the Baumann Brothers incorporated into their interiors was the use of a hallway from which one could access adjoining rooms. The more common trend of the day was to pass through one room in order to get to the adjacent room. However, by incorporating a hallway as the Baumann Brothers did, it was possible to avoid this method of inefficient circulation.

In addition to the "required" areas, the Baumann Brothers designed within their plans a variety of specialty spaces. In addition to the accepted spaces of the day, the Caldwell house (Figure 3.3, p. 214) had specialty areas such as a store room located in the back hall on the main level and a linen room upstairs. The store room was a large walk-in closet with shelves. These shelves most likely would have been used for holding canned goods and other cooking items, as well as miscellaneous household items. As a convenience feature, a pass-thru window was placed between the store room and the butler's pantry for ease of passing necessary items.

The linen room upstairs in the Caldwell house, measuring 6'-6" X 8'-6", was a large room considering its purpose. Within this space was a closet in which household linens were stored. Typical of these spaces in the Late Victorian period was the placement of a window within the room. Because the Victorians believed that sunlight and fresh air were important for good health and well being, it was believed that by allowing light and air to penetrate the linens, they would be fresh, clean, and healthy for family use.

In addition, the Schmitt house (Figure 3.4, p. 216) contained a refrigerated room. Adjacent to the kitchen and butler's pantry, this room was an early design of the walk-in refrigerator/freezer. Lined with copper on the walls and tile on the floor, the room was cooled by a combination of ice and liquid nitrogen.³²

The William Caswell house (Figure 3.7, p. 220) was designed with a second floor sitting area. This space, located where a small bedroom typically would have been, led to a second floor exterior balcony adjacent to the round front turret.

Entry Hall. The reception hall, labeled on the plan by the Baumann Brothers which appeared in Architecture: A Monthly Magazine (Figure 3.3, p. 214), was the area which

³²Margo Akerman, interview by author, Knoxville, Tennessee, 23 February 1990.

served as the main entry area into the house. Containing the front door, this was the space into which guests were received. Serving as access to the upper floors due to the location of the main staircase, the entry hall also functioned as a circulation space, allowing a smooth traffic flow to other rooms on the main level.

Investigation of plans, outlines of dwellings from the Sanborn-Perris Fire Insurance Maps, photographs and extant houses revealed differences based on the size of the house. Among the houses, with one exception, the door from the outside into the reception hall was placed approximately center on the facade of the residence; the one exception was the Caswell entry where the door was placed at an angle at the corner of the room. The reception hall contained the stairway to the second floor. Also from this space, doors accessed either one or two rooms, the parlor and/or the dining room. Toward the back of the house a narrower hall provided circulation space to each of the other rooms on the first floor as well as to the back stairs to the second floor. Furthermore, in a large majority of the medium sized houses designed by the Baumann Brothers, the entry/reception hall was located to one side of the house. However, the front door might very well have been placed centrally on the facade. These houses were generally two spaces wide and the parlor was typically the adjacent space to the entry/reception hall. It is probable when the actual plans

(Caldwell, Schmitt, House, and Caswell) are compared with the other documentary evidence, a typical house as designed by the Baumann Brothers during the Late Victorian period would have the entry/reception hall on one side with an adjacent parlor. As shown in the Sanborn-Perris Fire Insurance Maps, there are numerous plans which support this conclusion. (See Appendix D for these)

In addition to homes which were designed with the entry hall to one side, the Baumann Brothers designed large homes with a center entry hall which had a room on each side of it. Based on an examination of plans, outlines of dwellings from the Sanborn-Perris Fire Insurance Maps, photographs and extant houses, it appears that the larger, more expensive homes designed by the Baumann Brothers during the Late Victorian period had the entry/reception hall placed centrally both on the facade and within the interior. In addition to the outlines from the Sanborn-Perris maps (Appendix D) which support this conclusion are the residences of J.E. Lutz (Figure 4.8), J.C. Woodward (Figure 3.9, p. 223), J.E. Chapman (Figure 2.21), N.S. Woodward (Figure 2.29).

The reception halls of the homes of W.B. Caldwell (Figure 3.3, p. 214), C.D. Schmitt (Figure 3.4, p. 216), Sam House (Figure 3.5, p. 216) and William Caswell (Figure 3.7, p. 220) contained the main staircase and also served as a passage providing access to the parlor and the other rooms

of the house. Two arrangements of the reception hall were typical. One arrangement, as used in the Caldwell and Schmitt houses (Figures 3.3, p. 214 & 3.4, p. 216), was that the reception hall opened directly into the parlor, but a hallway leading from the reception hall provided the access to all the other rooms on the first floor. The other arrangement, apparent in the House and Caswell homes (Figures 3.5, p. 217 & 3.7, p. 220), had both the parlor and the dining room opening from the reception hall as well as a hallway leading to the other rooms on the first floor.

Within the reception hall, the front door of the Caswell house (Figure 3.7, p. 220) was placed at the corner of the room on an angle. The front doors of the House, Schmitt and Caldwell houses (Figures 3.5, p. 217, 3.4, p. 216 & 3.3, p. 214) were all located on the front facade. The placement of the Caswell entry in this fashion seemed logical in consideration of the fact that the house set on a corner lot. By placing the door facing the corner of the intersecting streets neither side of the house was more dominant as front. In addition, a window was placed on both exterior walls providing a view to each street.

The reception halls of the J.C. Woodward house (Figure 3.9, p. 223) and the J.E. Lutz house (Figure 3.10, p. 224) were typical of the living hall, as was the reception hall of the Caldwell house (Figure 3.3, p. 214) on a smaller scale. Based on the concept introduced by H.H. Richardson,

the living hall, found in rather large homes, served as entry, stair hall, reception room for special occasions, circulation area and contained, in the case of the Lutz and Caldwell, a fireplace.

In both of the larger house plans, the reception hall extended from the front to back at the same width. However, perpendicular to this was another hall with the main stairway and access to the port-cochere. At this time, the porte-cochere served as a covered drive-through which allowed passengers from carriages and other vehicles to disembark and enter the house. Since this was also used by guests, this area of the house tended to be decorative and elaborate. For example, a fireplace in direct view of the front door is located in this area of the Lutz house (Figure 3.10, p. 224). In addition, a bench built parallel to the first landing of the staircase allowed the reception hall to function in multiple ways.

Parlor. Although there is limited evidence pertaining to the parlors designed by the Baumann Brothers, the parlors of the Caldwell, Schmitt, House and Caswell (Figures 3.3, p. 214; 3.5, p. 216; 3.5, p. 217; & 3.7, p. 220) homes were designed as extensions of the reception hall. The adjacency of the parlor to the entry hall was treated as an enclosed space or as an extension of the reception hall. This was accomplished by the use of doors or by the cased openings which allowed space to flow freely from each.

By use of large sliding pocket doors, the parlor of the Schmitt house can be opened into the reception hall or can be completely closed off from this adjoining space. This arrangement provides the example of the Victorian belief that many visitors were not allowed beyond the entry hall and parlor. Because the rest of the house could be "closed off" behind french doors, guests could go no further into the house than the parlor, unless otherwise invited.

This option of separating the parlor from the reception hall did not exist for the Caldwell house (Figure 3.3, p. 214). The parlor, with cased opening, became an integral part of this adjoining space. In addition, concerning the House and Caswell residences (Figures 3.5, p. 217 & 3.7, p. 220), it is unknown whether there were pocket doors which provided the option of closing the parlor from the reception hall or if in fact the room had only the very large opening shown on the plans.

Fireplaces were designed for the parlor with one exception, the Caldwell residence. Of those incorporating fireplaces in the parlor, two positions are noted. In the medium sized houses, the fireplace is dovetailed with storage between the parlor and the dining room. However, in the larger houses, the fireplace was located on the wall opposite the entrance into the parlor from the reception hall.

Library/Sitting Room. In keeping with the accepted

trends of residential design, the Baumann Brothers often included a room, in addition to the parlor, which was less formal and most often used as the "family room." Typically called the sitting room, this room also, quite frequently, doubled as a library in homes of modest size.

However, as indicated by plans, newspaper descriptions, and extant structures, it was common to find a parlor, a sitting room and a separate library in the larger homes designed by the Baumann Brothers. Because this room was used by the family, regardless if it was a sitting room, library or both, it often contained a fireplace.

A combination of a sitting room and library occurred in the medium sized houses designed by the Baumann Brothers. In the four examples included in this study, this space was located in the same plan position - on the left past the main stairs. Although the Woodward library occurred in the same plan position, it was designed to function solely as a library; a sitting room was located across the reception hall from the parlor.

Although it is unknown whether the sitting room of the House residence had a fireplace, the sitting room/libraries of the Caldwell, Schmitt, Caswell and Woodward houses had fireplaces. The fireplace in the Schmitt sitting room is centered on the wall on one side of which is a built-in bookcase and on the other side is a recess which housed the radiator. In addition, the sitting room of the Caswell

house had a fireplace, complete with storage spaces on one side, indicating its possible use as a library with book storage as well as a sitting room.

The exterior wall of the sitting room/library of the Schmitt, House, and Woodward homes was a bay. Within this bay of the library of the Woodward house was a built in wooden bench (Figure 3.11). In addition, the sitting room of the Woodward house had a small square area which projected at a forty-five degree angle from the exterior corner. On the other hand, simple square interior spaces characterized the sitting room/library of the Caldwell and Caswell houses.

The Lutz house (Figure 3.10, p. 224) also has a sitting room separate from the library. The sitting room is less formal than the parlor and was used primarily as a family gathering room. However, due to environmental factors and in an effort to preserve the fresco on the ceiling of the sitting room, the parlor is now used as the family gathering room. ³³

The library, accessed through the sitting room or dining room, was designed specifically as an art studio for Mr. Lutz's wife Adelia to use a space in which to paint. However, she never enjoyed painting there because too much

³³Cecil Holloway Matheny, interview by author, Knoxville, Tennessee, 26 February 1990.

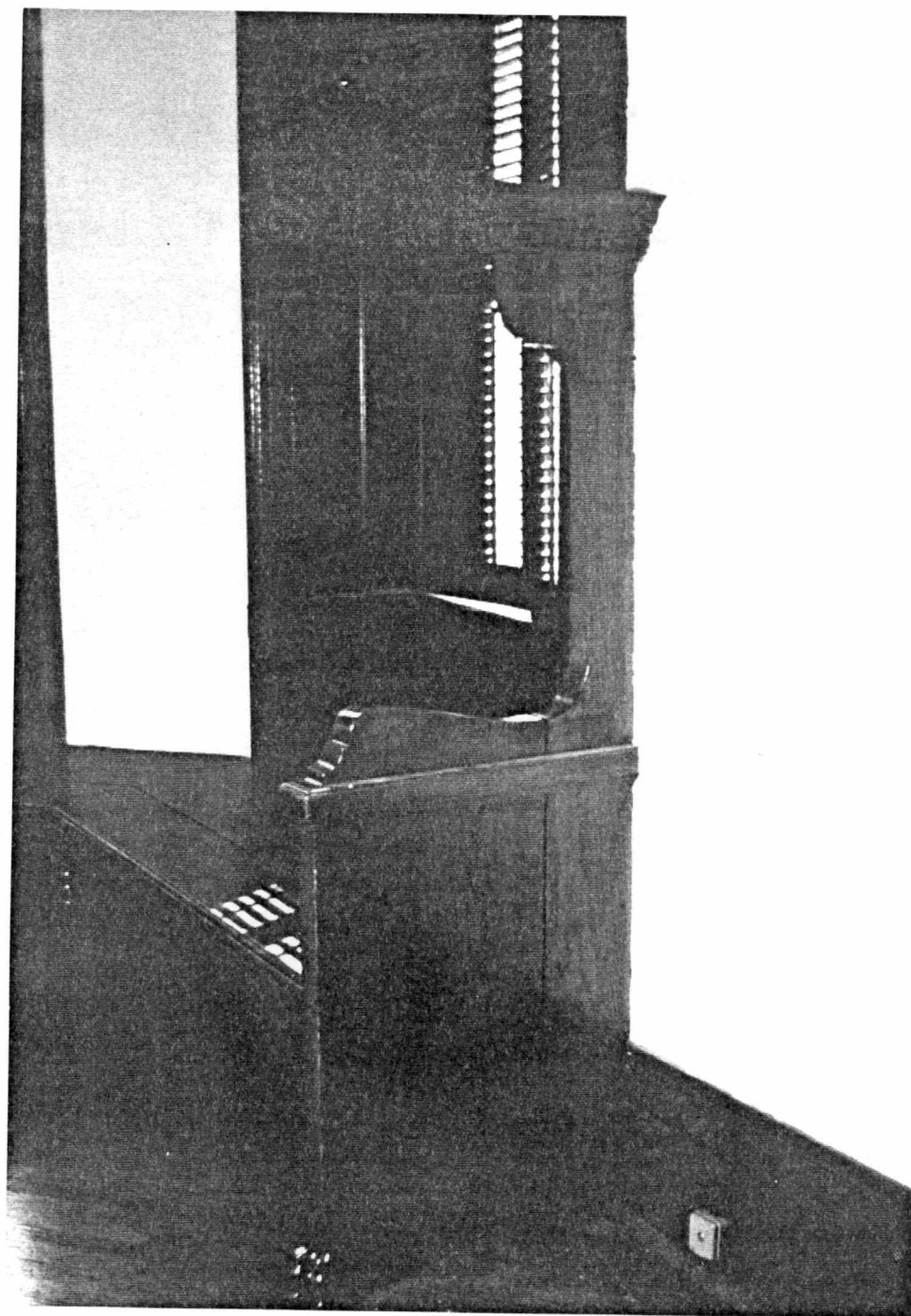


Figure 3.11. Library Bench, J.C. Woodward library, Fountain City, Tennessee. Source: McClung Collection, Knoxville, Tennessee.

light came through the skylights.³⁴ This space, nonetheless, is also used as a library as the walls are lined with cabinets and shelves housing the Lutz's library.

Dining Room. In the examples observed, the dining room within homes designed by the Baumann Brothers was adjacent to the parlor, sharing a common wall. In two plans, the parlor and the dining room flow freely into one another as in the Caldwell and Woodward homes (Figures 3.3, p. 214 & 3.9, p. 223). In the other examples, the spaces were separated by a common wall comprised of a fireplace and built-in cabinetry either in the dining room, parlor or both. For these, the doorways into the parlor and the dining room are near one another and are both accessed from the reception hall.

The occurrence of a bayed configuration on the exterior wall of the dining room was common. Among the plans, this feature is observed in five of the six examples.

Kitchen. Aside from the location of the kitchen within the plan, little is known about the layout and arrangement of the kitchens designed by the Baumann Brothers because those existing have been altered since their original construction date. Nonetheless, generalizations can be made concerning room and space adjacencies. For instance, all the kitchens observed were positioned at the rear of the

³⁴Ibid.

house with access to the outside by way of a porch. This allowed servants and deliverymen to come and go without disturbing the household.

The kitchen of the Schmitt house (Figure 3.4, p. 216), since remodeled, was originally a 13' X 16' room. No longer existing was a 7' X 4' refrigerated room which could be accessed from the kitchen by way of the back porch. This was an early form of the modern day walk-in refrigerator/freezer. Lined with copper on the walls and tile on the floor, the room was cooled by a combination of ice and liquid nitrogen.³⁵ Across the kitchen from this refrigerated room was the area for a stove. A small brick chimney, still evident on the exterior east wall, provided access for the stovepipe.

The kitchen of the Caldwell house, 13' X 14', (Figure 3.3, p. 214) included a sink, shelves and a stove (as determined by the location of the chimney). With access to the outside through the lattice porch, the kitchen likely contained an icebox either placed in the lattice porch or just inside the kitchen.

Pantry. Located between the dining room and the kitchen, the pantry provided an area for the preparation to serve meals as well as a place for storage of dishes, linens and other necessary items. Considering the original

³⁵Margo Akerman, interview by author, Knoxville, Tennessee, 23 February 1990.

function of this room, it appears that the Baumann Brothers tended to design these spaces relatively large with a typical size averaging around 90 square feet. However, within this area, they included a sink and the cabinetry. The pantry of the Caldwell house (Figure 3.3, p. 214), for instance, contained a table, cupboard and sink. Furthermore, a window located on the exterior wall of these spaces became a design feature typical of the Baumann Brothers.

Back Stairs. Consistent with Late Victorian design, the back stairs as designed by the Baumann Brothers were primarily for use by the servants who worked in the house. These stairs, in most instances, were located in the rear of the house in an area which could be closed off from the rest of the house allowing the servants to travel from floor to floor with little distraction to the household.

These stairs led to the servants' rooms on the second floor. The back stairs in the Caldwell house (Figure 3.3, p. 214) led conveniently from the kitchen to the servant's room (designated as "girl's room" on the plan), as did those in the Schmitt house (Figure 3.4, p. 216). This area on the second floor, within both houses, could be separated from the other bedrooms by a door. Within this area of the Caldwell house was a closet, a large linen room and a bedroom with closet and heating stove. The girl's room in the Schmitt house, had a small fireplace, closet and window

which provided finer accommodations than many servants were usually afforded.

Bedrooms. Of the houses designed by the Baumann Brothers, included in this survey, none has fewer than four bedrooms. The Caldwell and Schmitt houses (Figures 3.3, p. 214 & 3.4, p. 216), in addition to the girl's room, were designed to include four additional bedrooms, placed similarly in both plans. Although the Caldwell house had four bedrooms, only one bedroom contained a fireplace. However, within the Schmitt house, three of the five bedrooms (including the girl's room) have a fireplace; while each of the two other medium sized houses had two of four bedrooms with fireplaces.

The Caldwell and Schmitt houses share similarities in the bedroom area: five bedrooms which included one servant's room; the main bedrooms with closets; and one bedroom with an adjacent room serving possibly as a sitting room or nursery. This bedroom in the Schmitt house is designed with a three-sided bay having a window in each angle. It originally connected to a second-story covered porch, which has since been enclosed to provide a bathroom.

The House residence (Figure 3.5, p. 217) had four bedrooms, including the maid's room. Similar to the Caldwell plan was the closet with a window, located in the east front bedroom. Of these four bedrooms, it is likely that one was the maid's since the house was designed for

Mr. and Mrs. House, four children and the cook.³⁶ The fourth bedroom of the Caswell residence, located in the back, also was likely used as a servant's room.

The Woodward house (Figure 3.9, p. 223) contained six bedrooms. Although the approximate location of bedrooms has been determined, it has not been ascertained which rooms had closets or opened directly into a bathroom. However, the plan does provide evidence that three of the bedrooms had fireplaces. Although no proof has been found, it is likely that a bedroom to the rear of the house was used as a servant's room.

Bathrooms. Typically the Baumann Brothers designed at least one bathroom in a house. There are, however, examples containing two and even two and one-half bathrooms. The Caldwell house (Figure 3.3, p. 214) and the Schmitt house (Figure 3.4, p. 216) had two full bathrooms located on the second floor and a half-bath placed under the main staircase on the first floor. The bathrooms on the second floor of the Caldwell house, almost identical in design, each contained a sink, tub and commode. Both bathrooms were accessible from the hall. Of these, one was also accessible from a bedroom.

In the medium sized houses examined, all bathrooms on

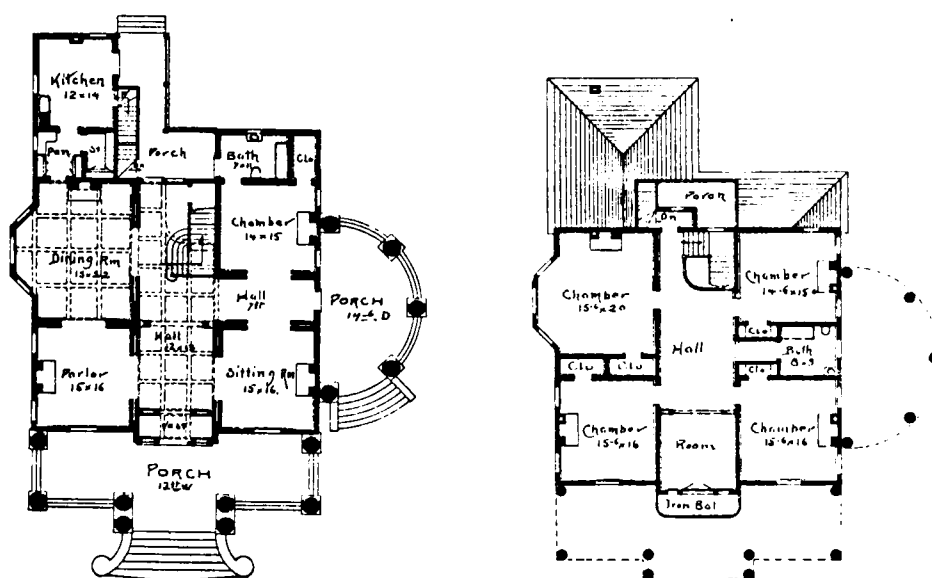
³⁶Marian Moffett, Melrose (Knoxville, Tennessee: University of Tennessee, School of Architecture, Preservation Lab, Fall 1976), n.p.

the second floor were placed at or near the back of the house. Two of these residences each had two full baths. In one instance, a split bath was incorporated in which the commode was in one space with the tub and lavatory in the adjacent larger room. Accessibility to one full bath was from both the hall and from one bedroom. In the other instance, one of the full baths was private having one door from one bedroom. In the other plans, there was probably one full bath on the second floor. However, original plans are unavailable for these houses.

The half bath, as designed in two houses and labeled "toilet" on the Caldwell plan, was placed under the main staircase. Within the toilet was placed a commode and sink.

III. EARLY TWENTIETH CENTURY RESIDENTIAL PLANS: GENERAL BACKGROUND AND STYLISTIC FEATURES

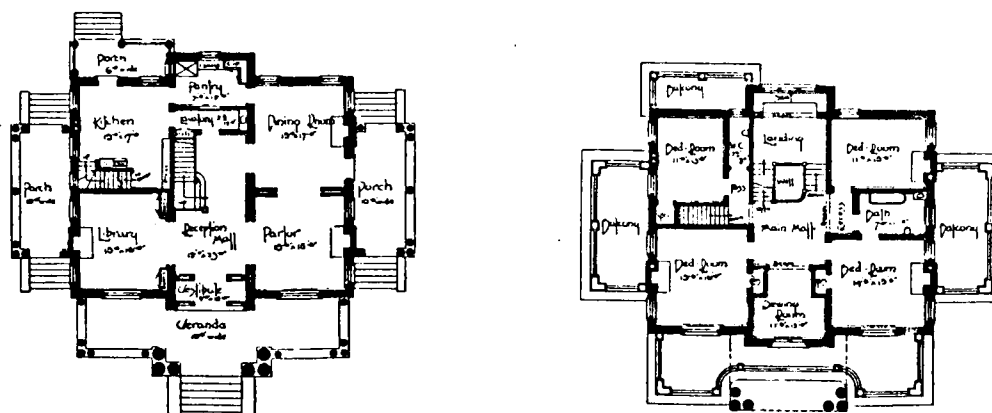
The plans of homes designed after the turn of the century varied widely; (Figures 3.12, 3.13 & 3.14) some followed closely the eighteenth century colonial plan with narrow center halls and square rooms, while others kept the broad halls and irregularly shaped rooms of the Late Victorian plan. However, the most typical plans of the early twentieth century were tightly organized with a



FLOOR PLANS FOR DESIGN No. 187

The owner was very particular about getting something fine in the way of Colonial. The general arrangement of plans was suggested by him self and wife, every feature and detail being worked out for them. The first floor is considered specially convenient and handsomely finished throughout in oak. The second floor is arranged for the greatest amount of convenience, with large closets and excellent bath. The glass is good, as is also the hardware, plumbing and all other fittings. Any other floor plans or any materials may be employed in carrying out this design. Height of stories 11 and 10 feet respectively; size 64 x 78 feet over porches.

Figure 3.12. Typical Floor Plan, Early Twentieth Century. Source: George Barber, Modern Dwellings.



FLOOR PLANS FOR DESIGN No. 195

This is for a square brick house with a handsome and stately front portico gabled into a gambrel roof over the main house. The one story porches are nicely arranged, especially the front one so that the view from the front steps through to the ceiling of the porch is not obstructed by the railing or floor of the lower porch. The observatory on the roof may be omitted if not desired and will not interfere with the appearance of the exterior. The plan is very compact, having a central hall and rooms on both sides. The second floor is arranged for ample sleeping rooms, bath, closets, etc. Any desired changes can be made in the plans. Size 66 x 53. Stories 10 feet and 9 feet. Basement 8 feet.

Figure 3.13. Typical Floor Plan, Early Twentieth Century. Source: George Barber, Modern Dwellings.

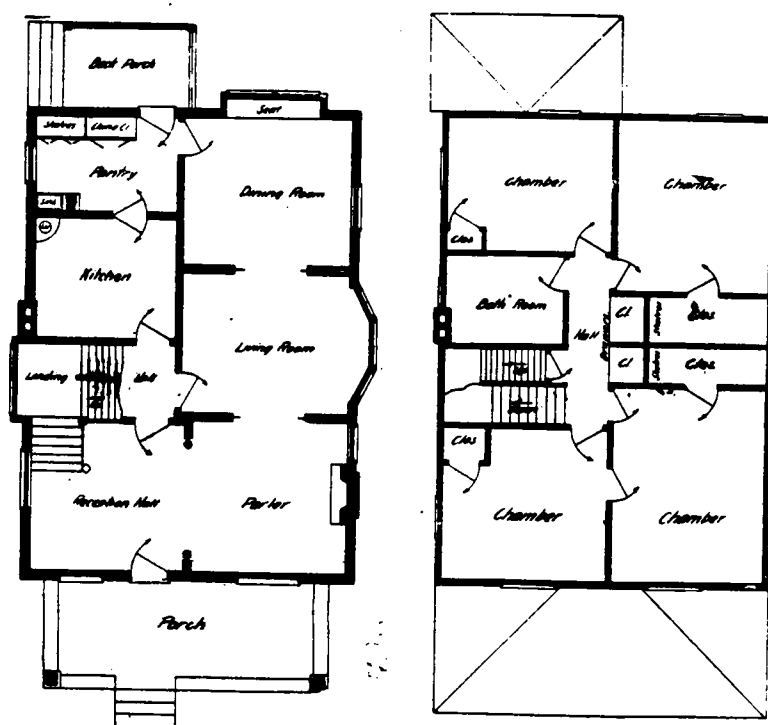


Figure 3.14. Typical Floor Plan, Early Twentieth Century. Original source unknown, reprinted in February 1906 edition of Architecture: A Monthly Magazine.

symmetrical arrangement and clearly defined areas.³⁷ The typical plan, with center hall and staircase, was arranged with the living room on one side and the dining room and kitchen on the other. Variations on this theme were made by the addition of rooms usually as projecting wings to the sides and rear.³⁸ In addition, plans were open and rooms flowed together as never possible before central heating. As the Queen Anne style began to lose popularity in the 1890s, the houses of the early twentieth century were rectangular which gave them a more identifiable character, even though some of the earliest examples did have a picturesque quality with curving walls and nooks.³⁹

Thus, the ideal home after the turn of the century featured simple design and standardized layout of rooms, with these serving multiple functions. Ideally, the first floor consisted of a front porch and three rooms - living room, dining room and kitchen - on the first floor. However, just as prevalent during the early years of the twentieth century were plans which incorporated features from the Late Victorian period with those becoming popular

³⁷Carole Rifkind, A Field Guide to American Architecture (New York: New American Library, 1980), 63.

³⁸Ernest Pickering, The Homes of America (New York: Crowell, 1951), 250-252.

³⁹William Seale, The Tasteful Interlude: American Interiors Through the Camera's Eye 1860-1917 (Nashville, Tennessee: American Association for State and Local History, 1981), 20-21.

after the turn of the century.⁴⁰

Reception Hall. The entry hall of the Late Victorian house evolved into the early twentieth century reception hall. As the name suggests, this space was used for receiving guests into the home. However, it also served as a circulation space from which all the rooms of the first floor flowed. This space might have contained the main staircase, but not necessarily. In keeping with the idea that the interior should function more efficiently for those who live there, the staircase would often be located more centrally in the house, often located further back in the reception hall.

Living Room. In keeping with the multi-function concept, the living room now contained bookcases, inglenooks and a fireplace, thus combining functions of the Late Victorian front and back parlors, the living hall and the library. The living room was used for both the entertainment of guests and as a family recreation area. The ideal living room, designed for the more informal lifestyle of the twentieth century, was less a space for display and more a place for multi-functional family activities.⁴¹

Dining Room. The dining room, also envisioned as a

⁴⁰Clark, 167.

⁴¹Ibid., 163.

multipurpose space, was made to seem larger by widening the connecting passageway from the living room. As time passed, so did the formal and functional distinction of the dining room as it had been in the Late Victorian period. A trend which had only begun to be widely accepted during the Late Victorian period, the dining room of homes designed after the turn of the century became an appropriate place, because of its less formal atmosphere, for the family to gather to read or play games or simply sit and converse.⁴² Other dining needs were accommodated by special "dinettes" with built-in table and chairs within the kitchen. These deviations from Late-Victorian design were justified not only in terms of convenience but also in that multi-functional rooms allowed for a more "natural" house.⁴³

Kitchen. The kitchen, ideally much smaller and more compact than those of the Late-Victorian period, was designed with great attention to efficiency and cleanliness. Because it was designed for efficient use, the early twentieth century kitchen also freed up time for the housewife to participate in other activities. As a carry-over from the Late Victorian period, the kitchen's exterior entrance allowed service people to come and go

⁴²Williams, 53.

⁴³Clark, 167.

without disturbing the household. ⁴⁴

Back Staircase. By 1910, the back staircase had become obsolete. No longer was it needed by domestic and household servants since better paying jobs became available to women. Other factors contributing to this were advances in technology responsible for the invention of machinery to make housework easier and quicker which made it possible for a woman to accomplish the daily household chores by herself. These reasons, coupled with the fact that the homes designed after the turn of the century, were ideally much smaller in size than the Late Victorian home, made the back staircase superfluous. ⁴⁵ However, homes designed in the South continued, well into the twentieth century, to include them.

Bedrooms. The upstairs of the ideal early twentieth century house was appropriately simple. Unlike the Late-Victorian home with its three or four large bedrooms, these homes usually had two or three small bedrooms. To aid in the loss of floor space implicit with the decrease in bedroom size were closets actually constructed as part of the house and not just built-in cabinetry. These closets replaced oversized wardrobes and chiffoniers. Smaller hallways with additional closets and a laundry chute to the

⁴⁴Ibid.

⁴⁵Ibid.

basement made the upstairs more functional and compact.⁴⁶

Bathroom. After the turn of the century, the bathroom experienced a reduction in size. The size of the bathroom went from, oftentimes, a 12' X 12' room in the Late Victorian house to a 5' X 10' room after the turn of the century. This reduction in size led to a more efficient use of space. In the Late Victorian bathrooms, the fixtures were placed in all areas of the room with no relation to one another; however, in the early twentieth century bathroom, the fixtures were placed in closer functional proximity to one another. In addition to their placement, the fixtures became more space efficient themselves. Enameled fixtures - toilet and tub - became standard and were simplified in their design.⁴⁷ Built-in medicine cabinets and storage units further added to the efficient use of this space.

IV. EARLY TWENTIETH CENTURY RESIDENTIAL PLANS: BAUMANN BROTHERS FIRM

Although the Baumann Brothers were quite successful in designing in the styles prevalent after the turn of the century for the exterior of the homes they designed, the interiors of these homes were not always consistent in style

⁴⁶Ibid., 168.

⁴⁷Ibid.

with the exterior. Thus, many of the interiors were designed with a combination of Late Victorian and early twentieth century features.

Within this section are four houses designed by the Baumann Brothers whose plans will be examined on the basis of their early twentieth century characteristics as well as their retention of Late Victorian features. The George Callahan house, the W.W. Woodruff, Jr. house and the George N. Camp house, classified as Colonial Revival by their exteriors, and the George Helm house, an example of Neo-classical architecture, provide examples of early twentieth century design in combination with features retained from Late Victorian plans.

The plans of the W.W. Woodruff, Jr. house (Figure 3.15) and the George Callahan house (Figure 3.16) are duplicates of Baumann Brothers' plans, as they appeared in Architecture: A Monthly Magazine. These plans were of utmost importance to this research in that they provided the basis for the designation of rooms and spaces as well as comparative analysis for the other plans.⁴⁸

The plans of the George Camp house (Figure 3.17) were sketched by the author, and although not to scale,

⁴⁸The plans for the Woodruff house indicate a porch which extends to the right of the facade and wraps slightly around the right side of the house. However, as indicated by the photograph of the house (Figure 2.45, p.180) and the house outline from the Sanborn-Perris Fire Insurance Maps, the porch was built only across the front facade.

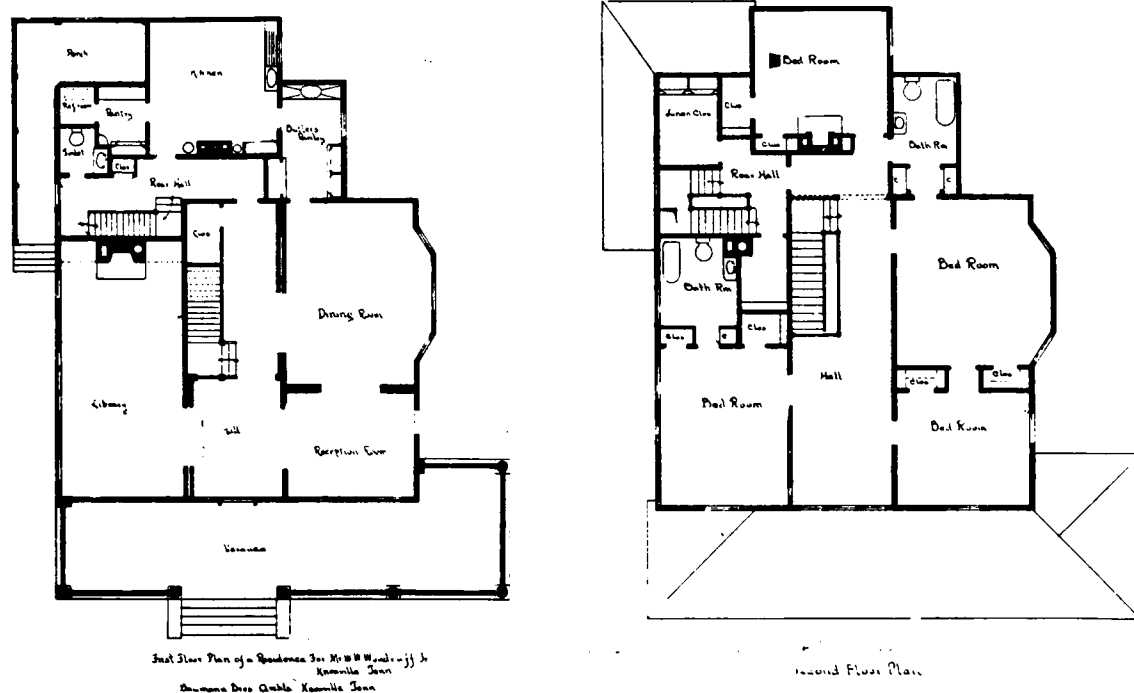


Figure 3.15. Plan, W.W. Woodruff, Jr. Residence, Knoxville, Tennessee (demolished). Source: Baumann Brothers Architects, Architecture: A Monthly Magazine (Knoxville, February 1906), np.

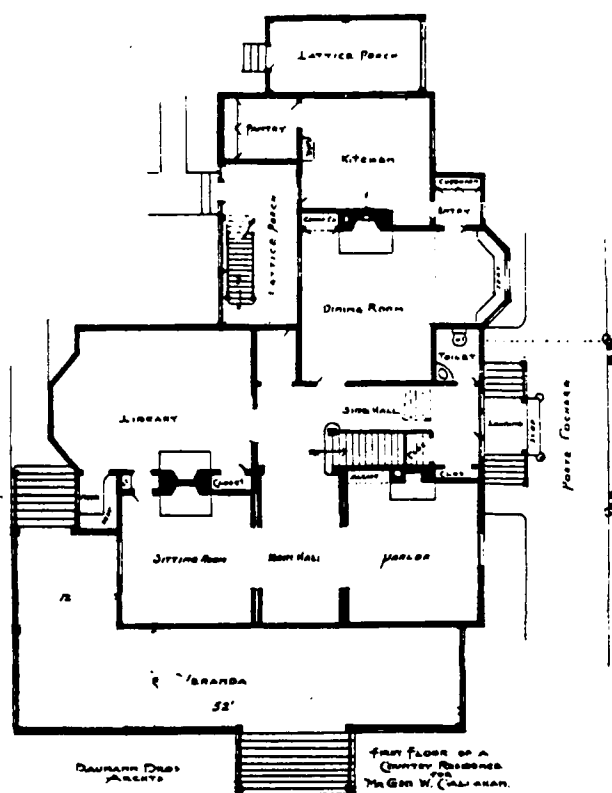
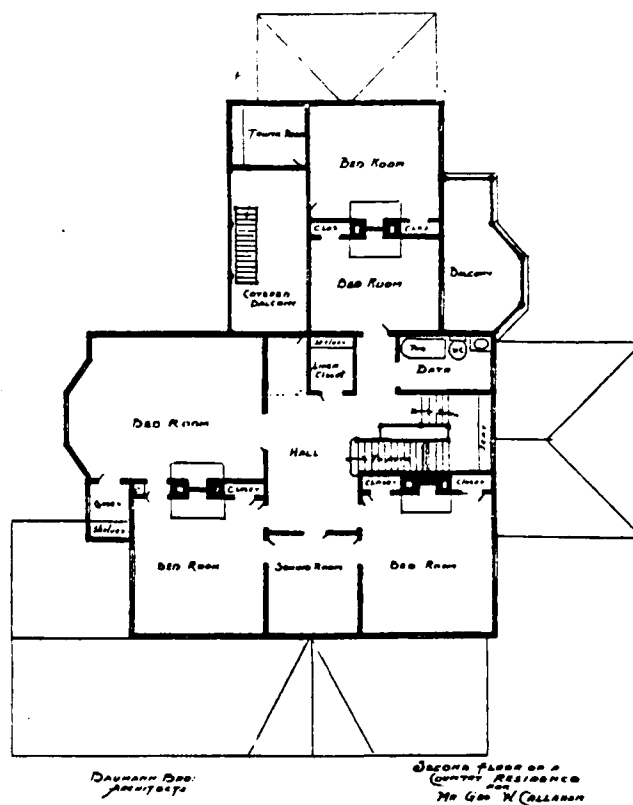
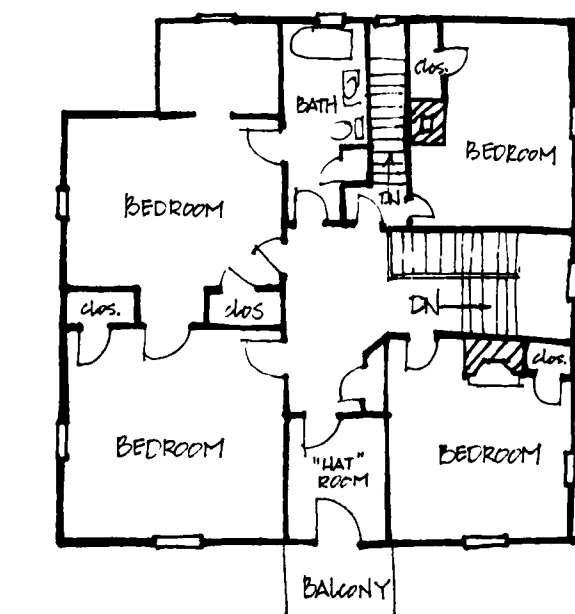
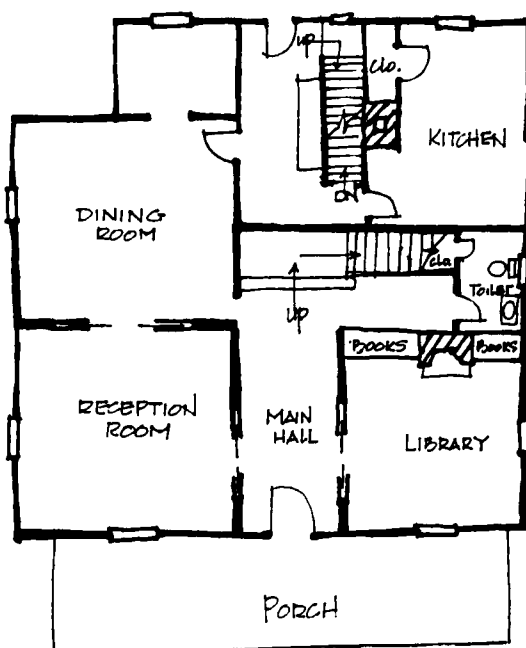


Figure 3.16. Plan, George W. Callahan Country Residence, Dante, Tennessee (demolished). Source: Baumann Brothers Architects, Architecture: A Monthly Magazine (Knoxville, February 1906), np.



◀ NORTH



NOT TO SCALE

Figure 3.17. Sketched Plan, George Camp Residence, Knoxville, Tennessee. Source: Author's drawing.

depict the house as it was believed to have been constructed.⁴⁹ The scaled plans of the George Helm house (Figure 3.18) were drawn by the author using measurements taken from the house in 1990. However, the plans as drawn here depict the structure as it is believed to have appeared at the time of construction.

After perusal of the original Baumann Brothers' plans (Figures 4.15, p. 252 & 3.16, p. 253), it appears that the Baumann Brothers, during this period, used the terms reception room and parlor interchangeably. In addition to the reception room/parlor were typically two other social rooms on the first level of the house, the dining room and the library. The exception to this was the George Callahan house (Figure 3.16, p. 253) which had four social rooms on the first level.

Main Hall. As indicated on the original Baumann Brothers' plans, the space into which one entered through the front door from the outside was labeled either main hall or hall. Although this space was labeled hall on the Woodruff plan (Figure 3.15, p. 252) and main hall on the George Callahan plan (Figure 3.16, p. 253), its purposes

⁴⁹Kent Neubert, grandson of the second owner of the Camp house, provided the information that the house was purchased by his grandfather from the original owners. In addition, Mr. Neubert indicated all changes which had been done to the house since its purchase from the Camp family. Taking into consideration these changes, the plan was then sketched as it was believed to have been originally constructed.

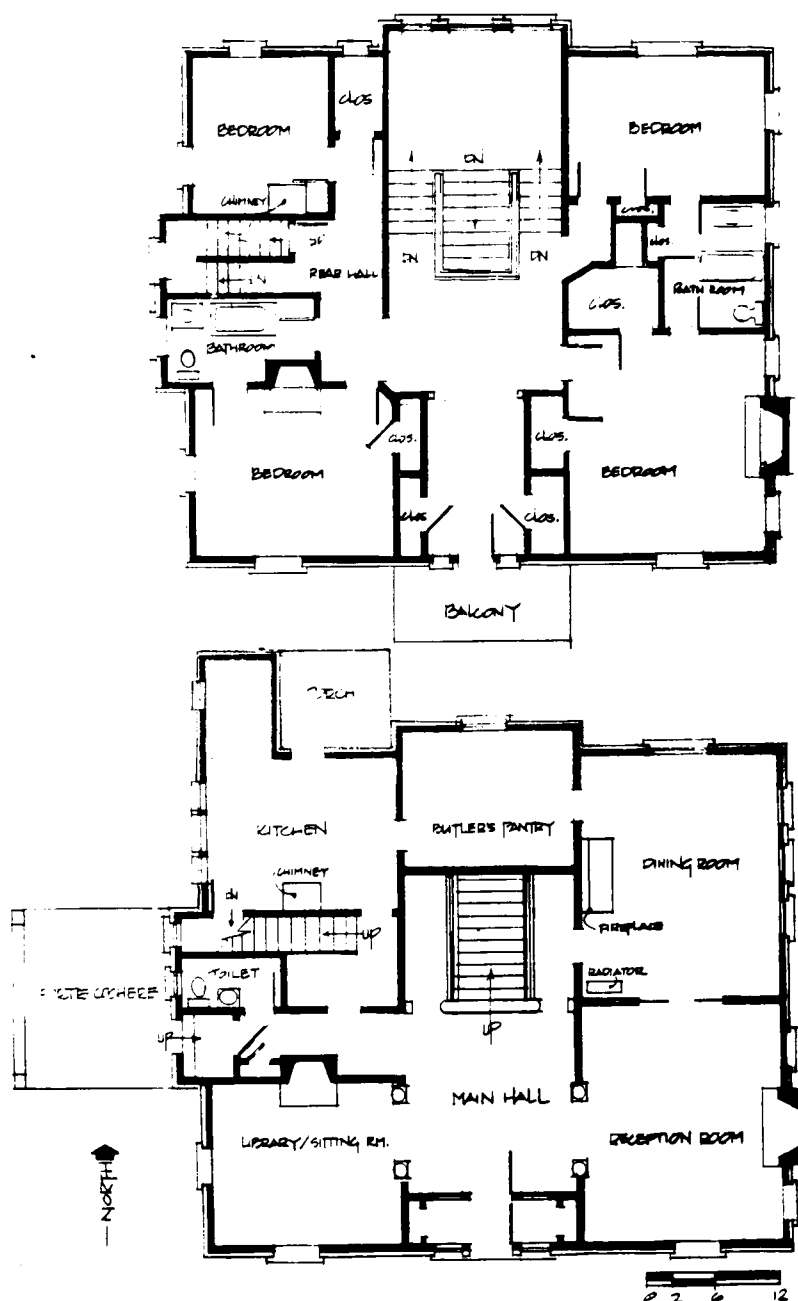


Figure 3.18. Plan, George Helm Residence, Knoxville, Tennessee. Source: Author's drawing.

remained the same. Stretching from front to back, the main hall/hall provided access to the other social rooms on the first floor.

Reception Room/Parlor. Although the term living room was being used by the turn of the century to replace the parlor of the Late Victorian period, as indicated on the original plans, the Baumann Brothers continued to use the term parlor, but also applied the term reception room to the same space. Serving the same purposes as the Late Victorian parlor, the reception room/parlor of the Post Victorian period was adjacent to the main hall and adjoined the dining room in the case of the Woodruff, Camp and Helm houses.

Library. As indicated on the original plans, the Baumann Brothers did not apply the term living room to any of the spaces within these houses. However, there was a space designed within these homes which functioned much like the living room of the early twentieth century. The typical living room contained bookcases, inglenooks and a fireplace, thus combining the functions of the Late Victorian parlor, living hall and library. Of the houses examined in this survey, each was designed with a room, positioned across the main hall from the reception room/parlor and the dining room, that incorporated one, two or three of the features and was labeled the library.

The library of the Woodruff, Callahan, and Camp houses (Figures 3.15, p. 252; 3.16, p. 253; & p. 3.17,

p. 254) was designed with a fireplace and built-in bookcases on each side of the fireplace. In addition, the library of the Callahan house contained a nook with built-in seating as indicated on the plan, and a bay configuration on the exterior wall.

Dining Room. After the turn of the century, the shape of the plan of the dining room became more regular in appearance. This regularity often led to the disappearance of the bay. The dining rooms of Baumann Brothers' designs in the Late Victorian period often had a bay configuration. Bays continued to be incorporated in Baumann Brothers plans as in the Woodruff and Callahan plans. (Figures 3.15, p. 252 & 3.16, p. 253) In that the bay was included, it resembled the typical planning of the Late Victorian period. Rectangular spaces are observed in the Camp and Helm residences (Figures 3.17, p. 254 & 3.18, p. 256)

The retention of the fireplace in the Callahan and Helm residences represents a Late Victorian feature. It was common for the fireplace after the turn of the century to be incorporated in the library.

Adjacent to the dining room in the Camp house is a small room. Although its origin is unknown, based on a plan (Figure 4.19) which the Baumann Brothers included in the April 1906 issue of Architecture: A Monthly Magazine, it very likely served as a cozy corner. Although not credited to the Baumann Brothers, the design of this house must have

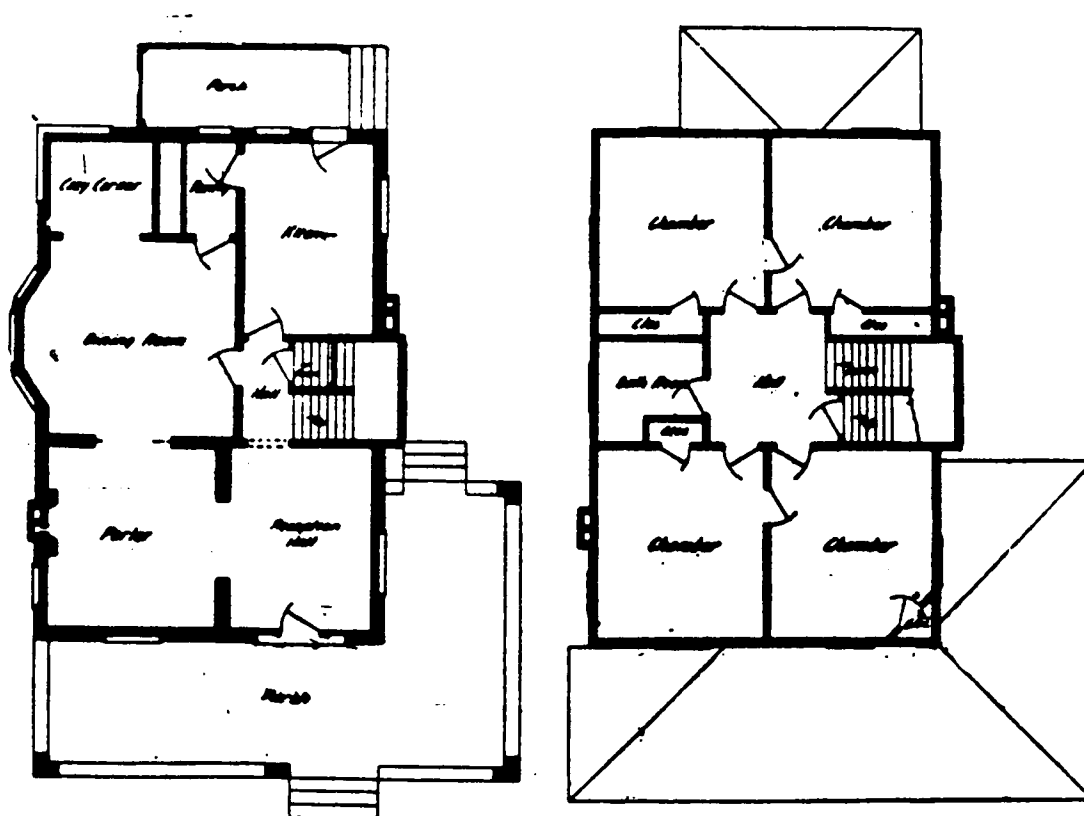


Figure 3.19. Plan showing Cozy Corner, Architect and Location Unknown. Source: Baumann Brothers Architects, Architecture: A Monthly Magazine (Knoxville, April 1906), np.

had some influence on them since it was included in their magazine.

Kitchen. Whereas it was typical for the kitchen after the turn of the century to be down-scaled in size, this did not seem to translate in the designs of the Baumann Brothers. Of the four plans under scrutiny, none of them depicts the kitchen as the small room typical of the style. This may signify that the Baumann Brothers designed according to their clients wishes to provide large kitchens.

Kitchen sizes ranged from 192 to 238 square feet. These sizes are comparable to house plans examined for the Late Victorian period. Adjacent to each kitchen was a small room connecting the kitchen with the dining room. Each of these areas had built-in storage. There seemed to be no consistent designation for this space since it was labeled as a butlers' pantry on the Woodruff plan (Figure 3.15, p. 252) and an entry on the Callahan plan. (Figure 3.16, p. 253)

Back Staircase. Because the South retained the practice of hiring domestic help and having live-in help longer than other areas of the country, many homes designed after the turn of the century in the South, Knoxville included, continued to have a back staircase. Each of the four homes examined here were designed with a back staircase. In the early twentieth century, the Baumann Brothers continued their practice of locating the back

stairs near the kitchen and providing a means by which this area could be closed off from the social parts of the house. In three of the four plans under examination, the back staircase is located near an outside entrance; in addition it leads to a particular upstairs bedroom. The exception here is the variation of the back stair design of the Callahan house (Figure 3.16, p. 253). Because this house was built on Mr. Callahan's five hundred acre farm, it was logical to place this staircase on the exterior within a lattice porch, making for easy access to the upstairs without having to go through the house. Once upstairs, a covered balcony provided access into the trunk room or back bedroom. In addition, an exterior doorway was provided to gain access into the upstairs of the main house from the covered balcony.

Bedrooms. Based on these limited observations, the Baumann Brothers continued to design within the upstairs at least four bedrooms. However, in the case of the Callahan house there were five. Since central heating was becoming more prevalent, Post Victorian houses normally had fewer fireplaces. Of the four residences included in this study, one house had one fireplace in one bedroom; one had two, one in each bedroom; one had none; and one had five, one in each of five bedrooms. The presence of five fireplaces in the Callahan house is unusual since the house was heated by a

steam boiler.⁵⁰ With the exception of one bedroom among the houses, each bedroom had at least one closet. However, one bedroom in each of two houses had two closets.

The Callahan house (Figure 3.16, p. 253) is unusual in two respects: one, the way in which one bedroom was accessed and two, the provision of a sewing room. One bedroom was accessible only from the exterior covered balcony, while each of the other four bedrooms were entered from the upstairs hall. The sewing room was located between the two front bedrooms, with doors which led to each connecting bedroom and into the hall.

Additional Storage. Based on the trend for a more functional interior, after the turn of the century there was an increase in the number of closets designed within the house especially in the upstairs area. The Baumann Brothers followed this trend. Within their interiors, in addition to closets in bedrooms, the Baumann Brothers designed closets to satisfy numerous storage needs. The Helm house (Figure 3.18, p. 256) included additional reach-in closets located on the second floor. The Woodruff and Callahan houses (Figures 3.15, p. 252 & 3.16, p. 253) were designed with linen closets. This type of closet, not unique to the Baumann Brother's early twentieth century designs, was observed earlier in some of their Late Victorian interiors.

⁵⁰ Architecture: A Monthly Magazine 1, no. 3 (February 1906): n.p.

In addition to the linen closet in the Woodruff house was a closet which had no designated purpose, but was designed with a wall of shelving.

The Callahan house had a trunk room, accessible only from the second level exterior covered balcony. Because Mr. Callahan was a railroad contractor, he undoubtedly traveled often via the railroad requiring the necessary baggage. Furthermore, it is likely that the Callahans employed farm help on a seasonal basis and would be obliged to store luggage during the interim. These practices alone required an area such as the trunk room for the storage of trunks, luggage and other baggage.

The Camp house (Figure 3.17, p. 254) also contained additional storage space upstairs. A closet is located in the hallway. Adjacent to the hallway closet is a closet, with access to the second floor exterior balcony. Although the intended purpose of this storage area, lined from floor to ceiling with shelving, is unknown, its most current designation was "the hat room."⁵¹

Bathrooms. By the turn of the century, it was quite common to have numerous bathrooms within a home. Bathrooms began to be placed, more frequently, with direct access to bedrooms. The Woodruff and the Helm houses (Figures 3.15, p. 252 & 3.18, p. 256) were designed with two full bath-

⁵¹Kent Nuebert, interview by author, Knoxville, Tennessee, 23 October 1991.

rooms, containing sink, commode, and tub, upstairs. One of the bathrooms in each house has a door leading from a bedroom and a connecting bedroom. In the Woodruff house, the other bathroom was private, having a doorway only from the connecting bedroom. In the Helm house, the other bathroom is positioned between two bedrooms and has a door leading from each bedroom but not from the hall. The Camp and Callahan houses (Figures 3.17, p. 254 & 3.16, p. 253) each have one upstairs bathroom with sink, commode, and tub. The Camp bathroom has a door leading from one bedroom and from the hall. The Callahan bathroom only had a door leading from the hall.

All four homes have a half bath located downstairs. This half bath, referred to by the Baumann Brothers as a toilet on the Woodruff plan, had a commode and sink. The toilet, in all the homes, was located near or under the stairs, either main or back. In addition, three of the four were near the kitchen and near an outside entrance.

V. LATE VICTORIAN RESIDENTIAL INTERIOR FEATURES: GENERAL BACKGROUND AND STYLISTIC FEATURES

As stressed by H.H. Richardson, a building's interior should be the architectural equal of its exterior with each being inseparable from the other. His integration of horizontal and vertical planes, textures, colors and

delicately sculpted surfaces was done to produce a rich and harmonious interior. In addition to harmony within the interior, he combined aesthetics with utility. For example, windows were to be beautiful, but were only used where necessary for light, air or view. ⁵²

The overall impression of the downstairs rooms in the Late Victorian home was to be one of soothing repose. ⁵³ The entrance hall, considered much more than a passage way between rooms, was made large enough to accommodate a fireplace and a cozy inglenook, symbolic of the protective security of home. ⁵⁴ H.H. Richardson, in his residential designs, re-established the generously proportioned, medieval-style entrance hall or living-hall as the core of the house. This space, centered around a grand staircase and fireplace, complete with inglenook, contained surfaces often ornately carved and embossed with medieval motifs. ⁵⁵ All these served as symbols of hospitality. ⁵⁶

Staircase. The main staircase was often but not always the focal point of the Late Victorian entrance hall. These

⁵²Henry-Russell Hitchcock, The Architecture of H.H. Richardson and His Times (Baltimore, Maryland: Penguin Books, 1961), 126.

⁵³Clark, 116.

⁵⁴Ibid., 114.

⁵⁵James C. Massey and Shirley Maxwell, "Romanesque Revival Style" Old House Journal, May/June 1989, 47.

⁵⁶Rogers, 145.

stairways with their landings washed in stained-glass light, fancy newel posts and gracefully turned or planed balusters topped by smoothly finished handrails were designed to make a positive impression on the visitor. As Samuel Sloan stated,

There is nothing more ornamental about the interior of a building than a handsome flight of stairs. Above all other points let them be roomy, of easy ascent, and well lighted. . . . The effect of entering the house is pleasing if the stairs are well planned and executed. They connect the upper and the lower floors, and make the visitor understand the building and feel that he is introduced at the principal point.⁵⁷

Lumberyards stocked a number of styles of ready-made newel posts, balusters and handrails. If, however, the desired style was not found, the homeowner needed merely to refer to builders' manuals and pattern books for a design which could then be custom-made. One such book was W.T. Comstock's 1881 Modern Architectural Designs and Details. (Figure 3.20)

Fireplace/Mantelpiece. As important to the interior as the staircase was the fireplace. When the heating function of the fireplace was made obsolete by the introduction of central hot air and warm heating systems in the 1880s, its symbolic role became even more apparent. Viewed as the soul

⁵⁷ Grow and Von Zweck, 29, citing Samuel Sloan, The Model Architect (Philadelphia: E.C. Jones and Co., 1852).

Plate 64

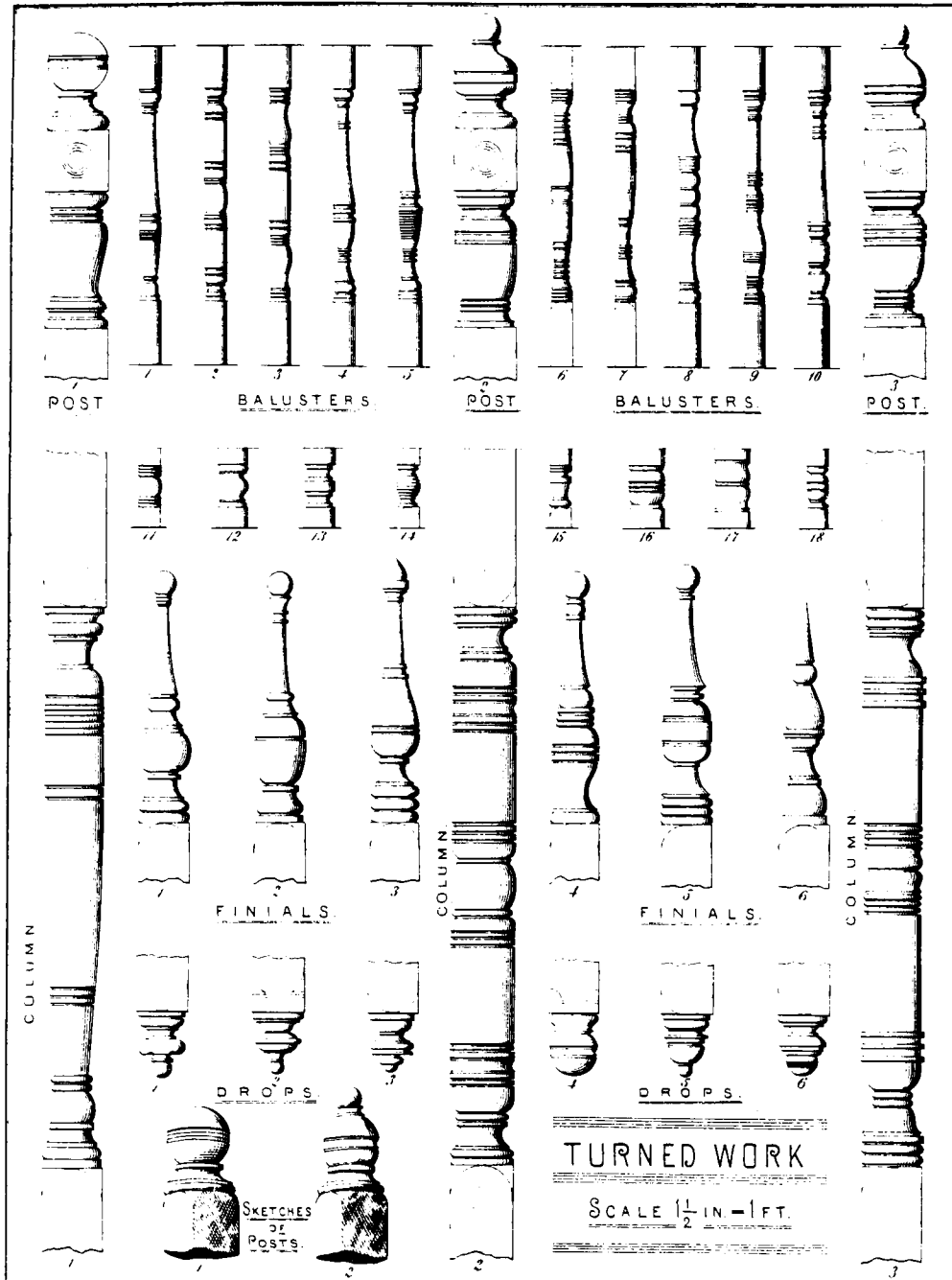


Figure 3.20 Turned Work for Staircases.
 Source: William T. Comstock, Modern Architectural Designs and Details (New York: W.T. Comstock, 1881), Plate 64.

of the room and the cornerstone of domestic comfort, the fireplace remained an important feature of the Late Victorian period despite central heating. As stressed by Sarah J. Hale in an 1870 edition of Godey's Lady's Book,

A fireplace goes farther than anything else in giving to a room character and beauty. Every parlor, dining-room, and nursery, at least, should have one.⁵⁸

Builders' handbooks popular during the era recommended that fireplaces be made as elaborate as one could afford providing even further evidence that the fireplace was still central to the Late Victorian ideal of warmth and comfort.⁵⁹

An integral part of the fireplace was the mantelpiece. The mantel, whether simple or ornate, set the decorative tone of the entire room. Builders' and manufacturers' catalogs of the Late Victorian period provided a vast variety of styles for the mantelpiece. (Figures 3.21 & 3.22) Made of marble, slate, wood or cast-iron, designs ranged from classical interpretations of eighteenth century mantelpieces to heavy, ornate, massive mantelpieces influenced by medieval designs. Whatever the choice, any style was appropriate in the Late Victorian period.⁶⁰

⁵⁸Grow and Von Zweck, 140, citing Sarah J. Hale, Godey's Lady's Book, 1870 edition.

⁵⁹Grow and Von Zweck, 139.

⁶⁰Guild, 152.

Plate 40

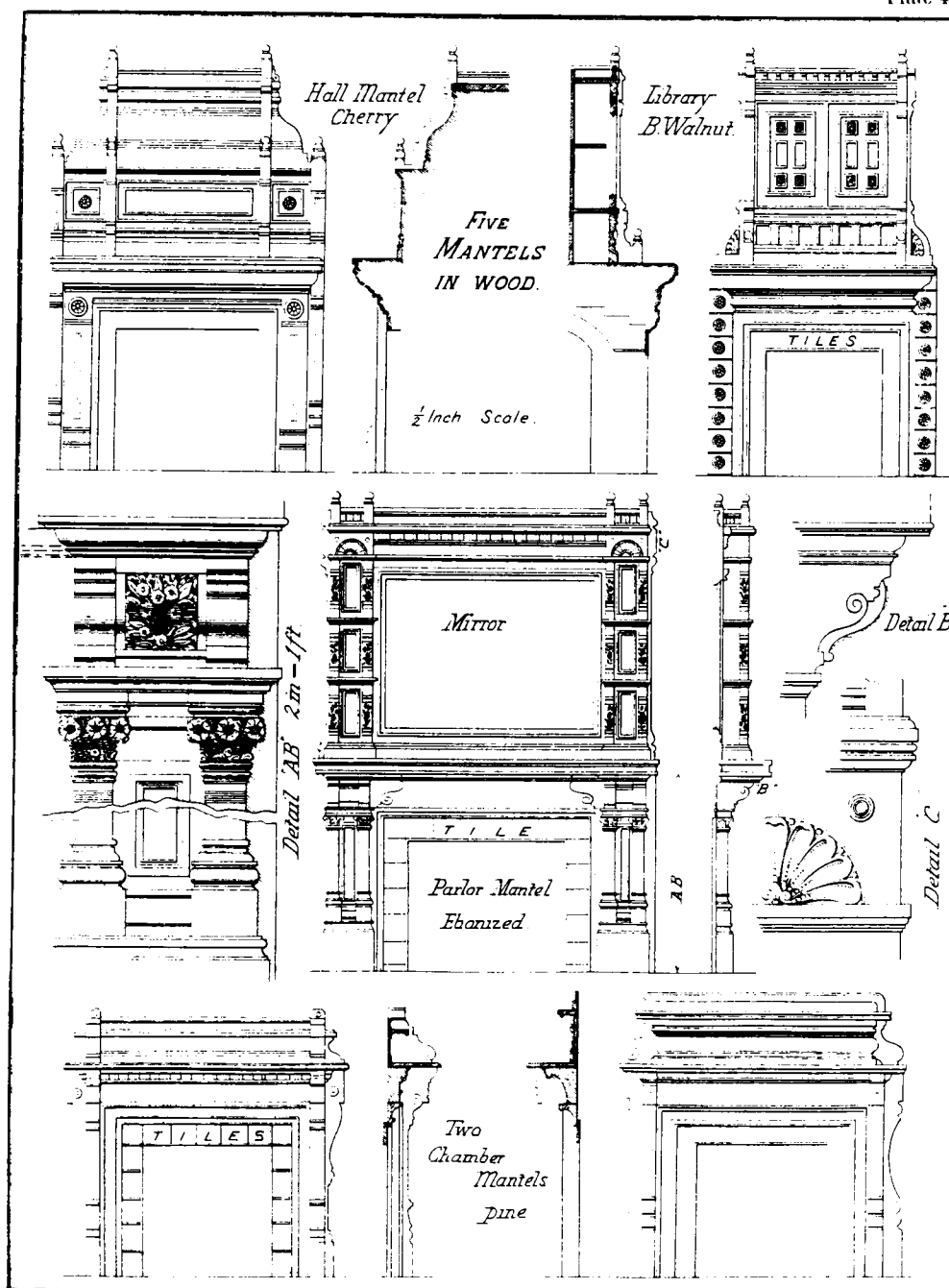
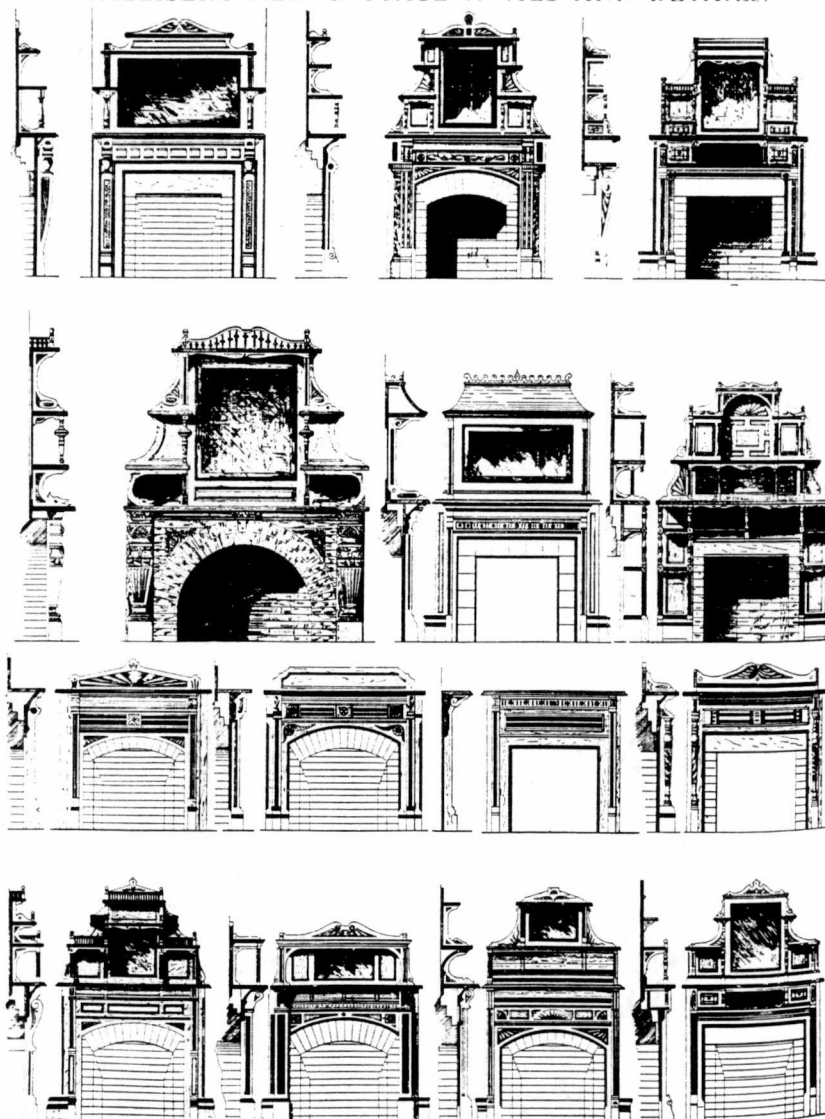


Figure 3.21. Late Victorian Mantelpieces.
 Source: William T. Comstock, Modern Architectural Designs and Details (New York: W.T. Comstock, 1881), Plate 40.

PALLISER'S NEW COTTAGE HOMES AND DETAILS.



Mantels.

Figure 3.22. Late Victorian Mantelpieces.
 Source: George Palliser, Palliser's New Cottage Homes and
 Details (New York, George Palliser, 1876) n.p.

The spaces between the mantelshelf and the firechamber as well as the hearth were areas about the fireplace which allowed for decoration. Brick and marble were often used. However, by 1880, tile was being mass-produced allowing an endless variety of plain and patterned tiles to be used in these areas.⁶¹ The popularity of encaustic (solid color) and decorative glazed tiles for hearth and firebox surround correlated with the widespread use of the wooden mantelpiece.

The overmantel was as varied as the mantelpiece itself. Two styles were most prevalent. One style included decorating the space above the mantle with a portrait or more often a mirror. Mirrors were available in standard sizes to correspond with mass-produced mantelpieces. The appropriate size mirror was six inches shorter than the mantelshelf.⁶² The second design option of overmantels was the incorporation of the overmantel with the mantelpiece. Within this design might be included a mirror, shelves or even small drawers and cabinets.

Doors and Openings. Before the days of plywood and masonite, examples of doors included those which were paneled and tongue-and-grooved. These methods were the only practical ways in which to put together wood large enough to

⁶¹Grow and Von Zweck, 148.

⁶²Guild, 148.

cover a door opening. The door frame was mortised and tenoned together and a groove on the inside of this frame accepted the panels of the door. The other components of the door were the stiles (vertical side members), the rails (horizontal members) and the muntins (vertical pieces between the stiles). ⁶³ The ideal Late Victorian door was oak, providing solidity, authority and soundproofing. However, the more typical door of the period was made of softwood and would often be grained to imitate hardwood. ⁶⁴

More decorative oftentimes than the door itself was the hardware used upon it. Referred to as door furniture, such items as finger-plates, lock-plates, handles, hooks, hinges, knobs and keyways were made of brass, bronze or stamped tin. ⁶⁵ Using every possible design motif from idealized floral arrangements to zigzags and geometric motifs, the surfaces of these items was decorated. ⁶⁶

The use of the cased opening gained acceptance as the living or entry hall flowed freely into the adjacent rooms - drawing room, parlor, library, and dining room. Although these spaces may have had doors which slid neatly into the wall, they also commonly had only a large opening decorated

⁶³Ibid., 130.

⁶⁴Ibid., 134.

⁶⁵Ibid., 172.

⁶⁶Grow and Von Zweck, 52.

with ornate wooden grillwork or possibly portieres (heavy curtains). This became even more customary as central heating became more widely accepted and used.⁶⁷

Stained Glass. Accidentally rediscovered in 1879, the art of stained glass gained such spectacular recognition that the thirty years following its reinvention have been referred to as "the stained-glass decades." Although stained glass was used profusely in Europe, it was painter John LaFarge in America who, noticing light through a glass toothpowder jar on his windowsill, was inspired to create a window made of various colors and textures.⁶⁸ Stained glass was used in numerous decorative applications. During the Late Victorian period, stained glass windows were most prominently used in dining rooms, bathrooms, front door transoms, sidelights, but most especially at staircase landings. When used in front doors, stained glass acted as a translucent "wall" that allowed light in but still perpetuated the sense of privacy and security. Stained glass in hall and stairway windows served to obscure the neighboring houses.⁶⁹ Mary Gay Humphreys declared the virtues of stained glass in House Decoration and Furnishing (1896) saying,

⁶⁷Thomas Hawk Creighton, American Architecture (Washington: R.B. Luce, 1964), 295.

⁶⁸Grow and Von Zweck, 30.

⁶⁹Guild, 160.

Nothing so enchants the eye as the unreal land of color that lies without and the light within as it filtered through the beautiful medium of stained glass. These are but joys in passing. But they have power to uplift the wearied mind and to revive the sated senses. . . . So valuable is stained glass in a hall that, whenever possible, windows are introduced above the landings or following the turn of the stairs. These windows at different elevations are used as architectural features and in some houses are the occasions of magnificent effects of radiant color.⁷⁰

Stained glass panels were often incorporated into the design of ornamental woodwork and built-in furniture such as dining room sideboards. These glass panels were called "picture windows" because they portrayed a vivid and colorful picture of objects from the world of nature. In support of these windows, a statement was made in The House and Home in 1896 proclaiming, "Nothing in stained glass has carried further the possibilities of its art than picture windows."⁷¹

Floors. Wooden floors were the norm in homes of the Late Victorian period. Often referred to as "hardwood floors," most floors of this period were, in fact, made of softwood, usually pine. Popular in France, the parquet floor was not used as much in America for economic reasons.

⁷⁰Grow and Von Zweck, 33, citing Mary Gay Humphreys, House Decoration and Furnishing (1896).

⁷¹Grow and Von Zweck, 31, citing The House and Home (1896).

The cost of labor involved in "laying" a parquet floor made it almost prohibitive for all but the wealthy to afford large spaces of parquet floor. However, it was common to find a parquet border laid around the perimeter of a room that had less expensive wood flooring in the middle.⁷²

Tile was also used for the floors of Late Victorian homes. Encaustic (solid color) floor tiles used in entrance halls, kitchens, and bathrooms are one of the most distinctive features of Late Victorian interiors. Because of their durability, tile was favored for areas of high traffic. Charles Eastlake insisted that tile was ". . . the best mode of treating a hall-floor, whether in town or country. . . for beauty of effect, durability, and cheapness."⁷³ Because of their ease of cleaning, tile was favored for kitchens and bathrooms since it provided a highly reflective surface suggesting an airy cleanliness.⁷⁴

Walls. From the baseboard to the ceiling, a typical Late Victorian wall consisted of dado and dado-rail, the main body of wall or filling, a picture rail or merely a horizontal band of paper or paint, the frieze, and, at the ceiling, the cornice. The baseboard, usually of wood, was

⁷²Guild, 154.

⁷³Charles L. Eastlake, Hints on Household Taste in Furniture, Upholstery and Other Details (London: Longmans, Green and Co., 1868), 50-51.

⁷⁴Guild, 158.

frequently called the "mopboard," indicating one purpose of this element, which was to protect the wall during mopping, waxing, or polishing. ⁷⁵

The dado and dado-rail, often called a chair-rail, served to protect the wall from damage by furniture. Charles Eastlake, author of Hints on Household Taste in Furniture, Upholstery & Other Details, favored the application of a three-foot-high wainscotting or dado to the wall of the main rooms to add visual interest as well as to protect the wall from "careless fingers" and movement of furniture. ⁷⁶ Although this function was nearly obsolete by the Late Victorian period, the use of these components continued in many houses of the period as a decorative feature because it provided a division in the wall whereby a different decoration from the filling could be applied. ⁷⁷

The walls in the dining room, however, became two components - dado and frieze. The dado extended three-quarters or more up the wall to frieze height and the dado-rail then became a plate rail for the display of china. ⁷⁸ The plate-rail was used in other rooms but was called a picture rail and was used as the hanging location

⁷⁵Ibid., 124.

⁷⁶Eastlake, 121 & 124.

⁷⁷Guild, 124.

⁷⁸Ibid., 220.

of pictures.

Available were many options for application within the dado and filling areas of the wall. The simplest and least expensive was the application of paint, either oil or calcimine. The most expensive and therefore the least used was the application of wood panelling, most often in the dado, designed specifically for the room. However, there were many other alternatives. By the 1880s, several manufacturers were producing ready-made wooden wainscotting which was glued onto heavy cloth for easy installation.⁷⁹ Heavy materials such as Lincrusta-Walton and anaglypta were also used. Lincrusta-Walton, an embossed linoleum-like product, was patented by Frederick Walton in 1877. Walton, creator of linoleum in 1863, developed the process of embossing semiliquid linseed oil backed with heavy canvas or waterproof paper.

Other embossed materials used for walls were anaglypta, Tynecastle tapestry and Japanese leather paper. Anaglypta was originally patented by Thomas J. Palmer, manager of the Lincrusta-Walton Company, in 1887 in England. Although not as durable as Lincrusta, it was suitable for wall, frieze and ceiling application. Less expensive than Lincrusta was Tynecastle tapestry. This decorative element was created using canvas stiffened with glue and then embossed while the

⁷⁹Winkler and Moss, 118.

pattern was still wet. As a result of this process, the designs were in greater relief than Lincrusta.⁸⁰ In addition, Japanese leather paper, made in Japan by embossing thick rolls of paper, imitated the appearance of hand-tooled leather.

Ceilings. Ceilings, eight to fourteen feet above the floor, often displayed decorative features. Besides simple techniques of painting such as stencilling and pencil striping, a more technical and complicated ornamentation using paint was fresco painting. This technique, whereby paint is applied directly to wet plaster, was popular during the Italian Renaissance.

Other decorative ceiling treatments involved the application of three-dimensional ornamentation to the ceiling. This ornamentation was made of wood, plaster of Paris or papier-mache. By the 1880s, ceiling medallions used with hanging light fixtures, ornate cornice moldings and corner ornamentation were readily available from American manufacturers.

However, the simplest method for achieving a decorative ceiling was with wallpaper applied to the ceiling. Many critics of the period stressed the use of paper with a nondirectional pattern so that its appearance was the same from all areas within the room. Furthermore, the preference

⁸⁰Ibid., 122-123.

was for stylized instead of realistic patterns. ⁸¹

Wood Ornamentation. Termed "gingerbread" by society today, the wooden creations used to provide visual whimsy and delight in the Late Victorian residence served no structural purpose but were merely ornamental. Because gingerbread did not serve a structural use, it was made commonly of lightweight, softwoods such as pine or birch. Within the realm of gingerbread existed posts, pillars, columns, brackets, balusters, and spandrels. A spandrel (Figure 3.23), as the term was used in the nineteenth century, formed an appealing entryway or defined separate areas within a larger space. Late Victorian spandrels were a creative combination of fretwork, beading, paterae, spindles and latticework which added detail to rooms already full of color and texture. ⁸²

Built-in Units and Cabinetry. Built-in units such as bookshelves and cabinets were most often located in the recesses on either side of the fireplace. (Figure 3.24) The solidity of construction typical of the chimney wall provided the structural support necessary for these oftentimes elaborate pieces of woodwork. One example of built-in furniture frequently found in homes of the Late Victorian period was the shelving for the library or

⁸¹Ibid., 126.

⁸²Grow and Von Zweck, 43.

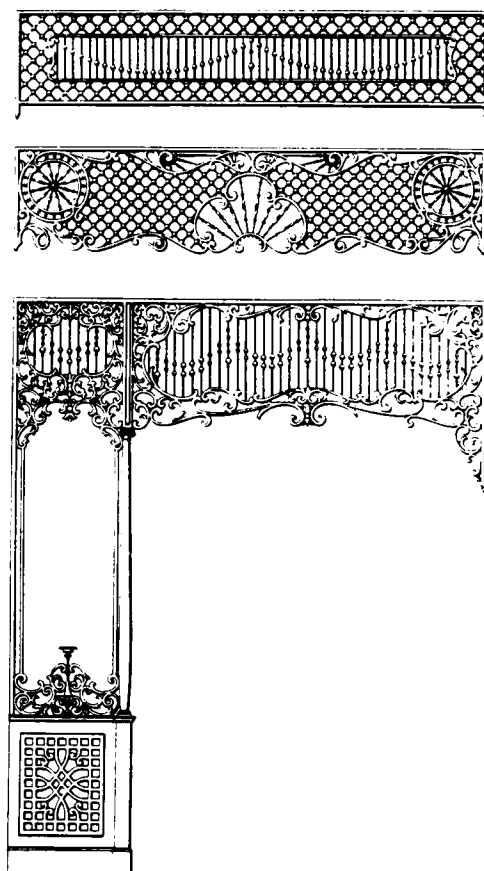


Figure 3.23. Late Victorian Spandrel. Source: Lawrence Grow and Dina Von Zweck, American Victorian (New York: Harper & Row, Publishers, 1984), 43.

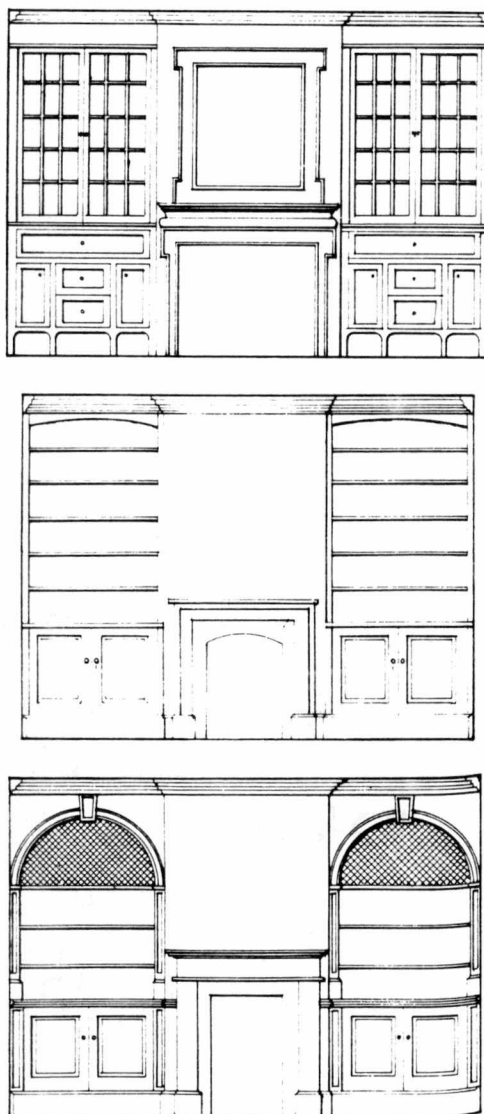


Figure 3.24. Examples of Late Victorian Built-ins around a Fireplace. Source: Robin Guild, The Victorian House Book (New York: Rizzoli, 1989), 144.

study. (Figure 3.25) Because books were still an expensive luxury, the ownership of such "status symbol" items required an appropriate place for their display.⁸³ Usually of some architectural grandeur, these bookcases could be stylized Gothic with arches and moldings or classical, with pediments and pilasters.⁸⁴

Other rooms in the Late Victorian house which contained built-ins were the kitchen, butler's pantry and dining room. The kitchen and the butler's pantry contained cabinetry necessary for the storage of dishes and items required in the preparation of meals. (Figure 3.26) Oftentimes the design of the kitchen would include a kitchen dresser used for the storage of dishes, linens and other kitchen items. In the butler's pantry, besides the necessary counter space, was often located a china closet used, as the name applies, to store china.

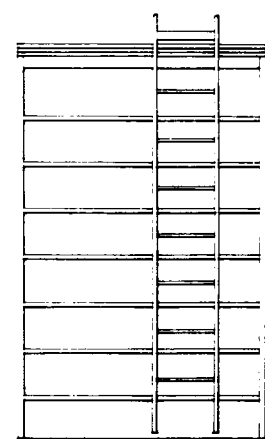
Perhaps the most outstanding architectural feature which transformed a space into a dining room was a niche or alcove into which a sideboard or china cupboard would be built or placed. As architect Calvert Vaux wrote in 1857,

Several useful features may be architecturally managed. The Sideboard, for example, may be arranged in a recess . . . with a door to a private closet on one side, and a pantry or service room on the other. This idea admits of

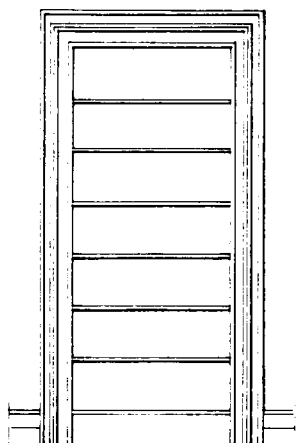
⁸³Guild, 138.

⁸⁴Ibid., 222.

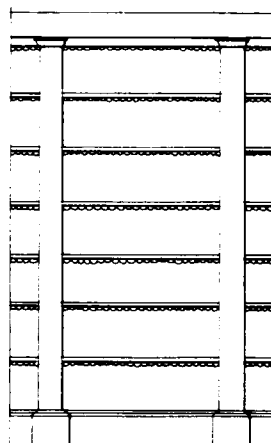
BOOK SHELVES



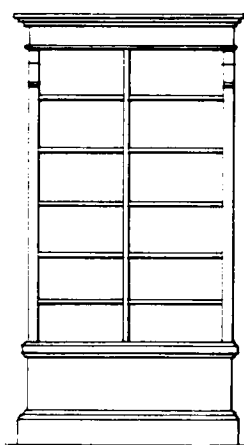
PLAIN



WITH ARCHITRAVE



WITH COLUMNS



DIVIDED

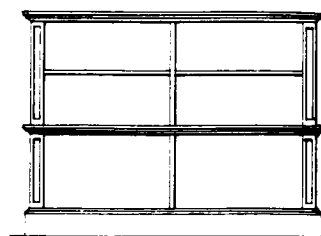
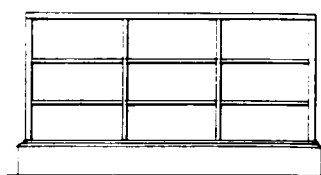


Figure 3.25. Examples of Late Victorian Built-ins within a Library. Source: Robin Guild, The Victorian House Book (New York: Rizzoli, 1989), 144.

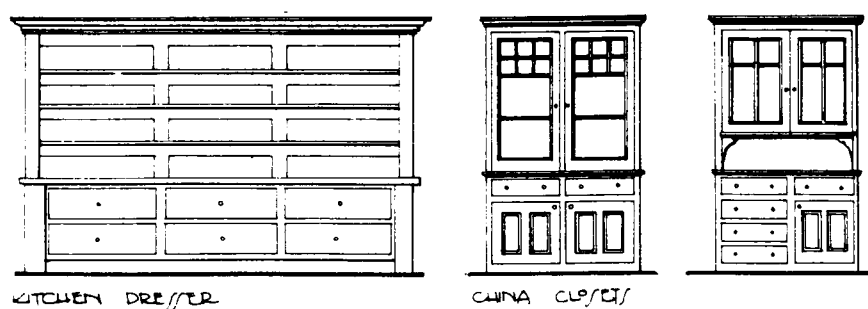


Figure 3.26. Examples of Late Victorian Built-ins for a Butler's Pantry. Source: Robin Guild, The Victorian House Book (New York: Rizzoli, 1989), 144.

numberless modifications and always has
a rich effect if well managed.⁸⁵

As the bay window became a common and readily-used design feature of the Late Victorian residence, the use of built-ins within this space became popular. Various forms of built-ins appeared. (Figure 3.27) Probably most popular was the window seat. Within this arrangement would be storage below and a cushion for seating on top. Oftentimes, however, the space within the bay was used as the placement for a radiator. Usually the radiator was placed within a cabinet allowing for seating above.

VI. LATE VICTORIAN RESIDENTIAL INTERIOR FEATURES: BAUMANN BROTHERS FIRM

A study of the interior features prominent in homes designed by the Baumann Brothers was accomplished through the examination of pictorial evidence, written documentation and existing interiors. Pictorial evidence included photographs contemporary to the study period as well as later photographs. Architecture: A Monthly Magazine was a prime source for interior views of homes which no longer exist. Photographs located in both Special Collections at the University of Tennessee and The Thompson Photograph

⁸⁵Williams, 53.

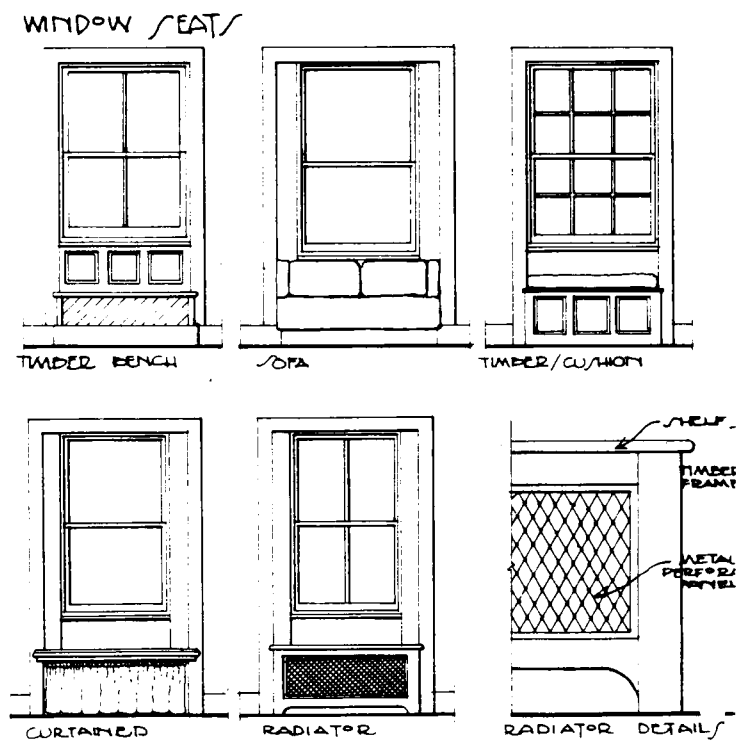


Figure 3.27. Examples of Late Victorian Window Seats.
 Source: Robin Guild, The Victorian House Book (New York: Rizzoli, 1989), 144.

Collection in the McClung Collection provided visual evidence of the interiors of homes designed by the Baumann Brothers. As well, other photographs were found during the study which provided evidence of particular interior features.

Furthermore, documentation from such sources as the society page in the daily newspapers of the day provided written information pertaining to the interiors of homes and their features. Although originally intended to describe social events, news releases about parties, weddings and other gatherings often included descriptions of the interior of homes as they were decorated for the event. From these, a home's interior and its features can be interpreted.

Finally, although less abundant, were existing interiors, which contained actual features as they had appeared following construction. In some cases, the existing features were in near pristine condition; while in other instances, time and neglect had taken their toll. Regardless, interior features of the homes designed by the Baumann Brothers during the Late Victorian period were very much in keeping with typical interiors of the period.

Staircase. Most often located in the entry hall, the staircases of homes designed by the Baumann Brothers were considered masterful works of art. As testimony to this is the description in the Knoxville Daily Journal on August 4, 1889, of the H.W. Hall house: "If anyone likes to see

something handsome in woodwork, it will pay them to examine the main stairhall of this residence. It was executed by Cooley Brothers." ⁸⁶

Based on the existing staircase and an early photograph, the U-shaped staircase of the C.D. Schmitt house (Figure 3.28), located in the entry hall, features wood paneling with recessed rectangular panels as the pattern. In contrast to the other staircases included within this survey, the wall opposite the handrail of the Schmitt staircase displays wood panelling in the same pattern as used elsewhere on the staircase. This differs in comparison to the other staircases which were examined because they all had plaster walls opposite the handrail side of the stairs.

The landing between the first and second floors displayed a stained glass window. ⁸⁷ The square newel post was rather simple with vertical wooden beading inset along each edge as its most decorative element. A popular treatment during the period and used here as well is the carpet runner placed in the center of the wooden steps.

The U-shaped staircase of the J.C. Woodward house was paneled in oak edged with egg-and-dart molding. The square, fluted newel post (Figure 3.29) placed at the bottom bull-nose step was topped by an Ionic capital and ovolo

⁸⁶Knoxville Daily Journal, 27 June 1889.

⁸⁷Margo Akerman, interview by author, 23 February 1990, Knoxville, Tennessee.



Figure 3.28. Staircase, Prof. C.D. Schmitt Residence, Knoxville, Tennessee. Source: Files of Bernadotte Schmitt, Special Collections, University of Tennessee, Knoxville.

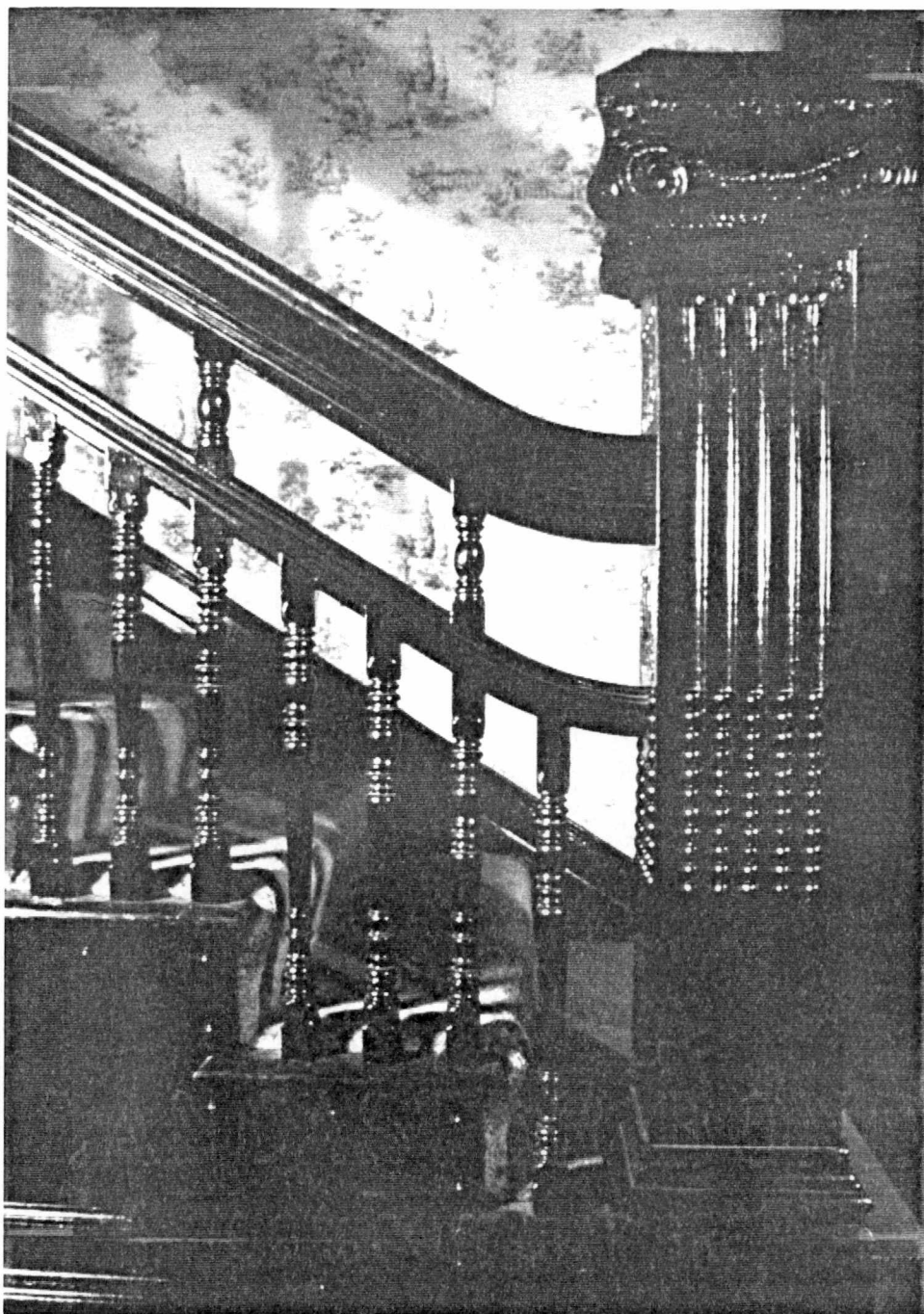


Figure 3.29. Staircase, Newel Post, Col. J.C. Woodward Residence, Fountain City, Tennessee (demolished). Source: The McClung Collection, Knoxville, Tennessee.

molding. Positioned at the bottom of each fluted section of the newel post was a series of eleven circular elements. The posts (Figure 3.30), placed to intercept the handrail, were each carved to resemble an acanthus leaf and were topped by an onion-shaped finial (Figure 3.31). The balustrade consisted of a double handrail. One rail topped the balusters placed three to a step, and then a second rail was carried above the first by small balusters placed atop every third main baluster.

The staircase of the William Caswell house, made of black walnut, displayed a variety of gingerbread elements and wood carvings. The panelling of the staircase (Figure 3.32) consisted of panels which contained a fan motif in the upper corner of each square. In addition, the balusters (Figure 3.33) were a combination of blocked and turned sections placed in a geometric arrangement. A similar design appeared in William T. Comstock's Modern Architectural Designs and Details (Figure 3.34). This detail was submitted to Comstock by the Boston architects, Howe and Dodd, as one of many included in a house which they designed.

The staircase of the J.E. Lutz house (Figure 3.35) is panelled in rich dark wood and rises to a landing which is bathed in colored light from a large stained glass window. The staircase panelling is composed of vertical rectangles on the lower section above which are rows of horizontal

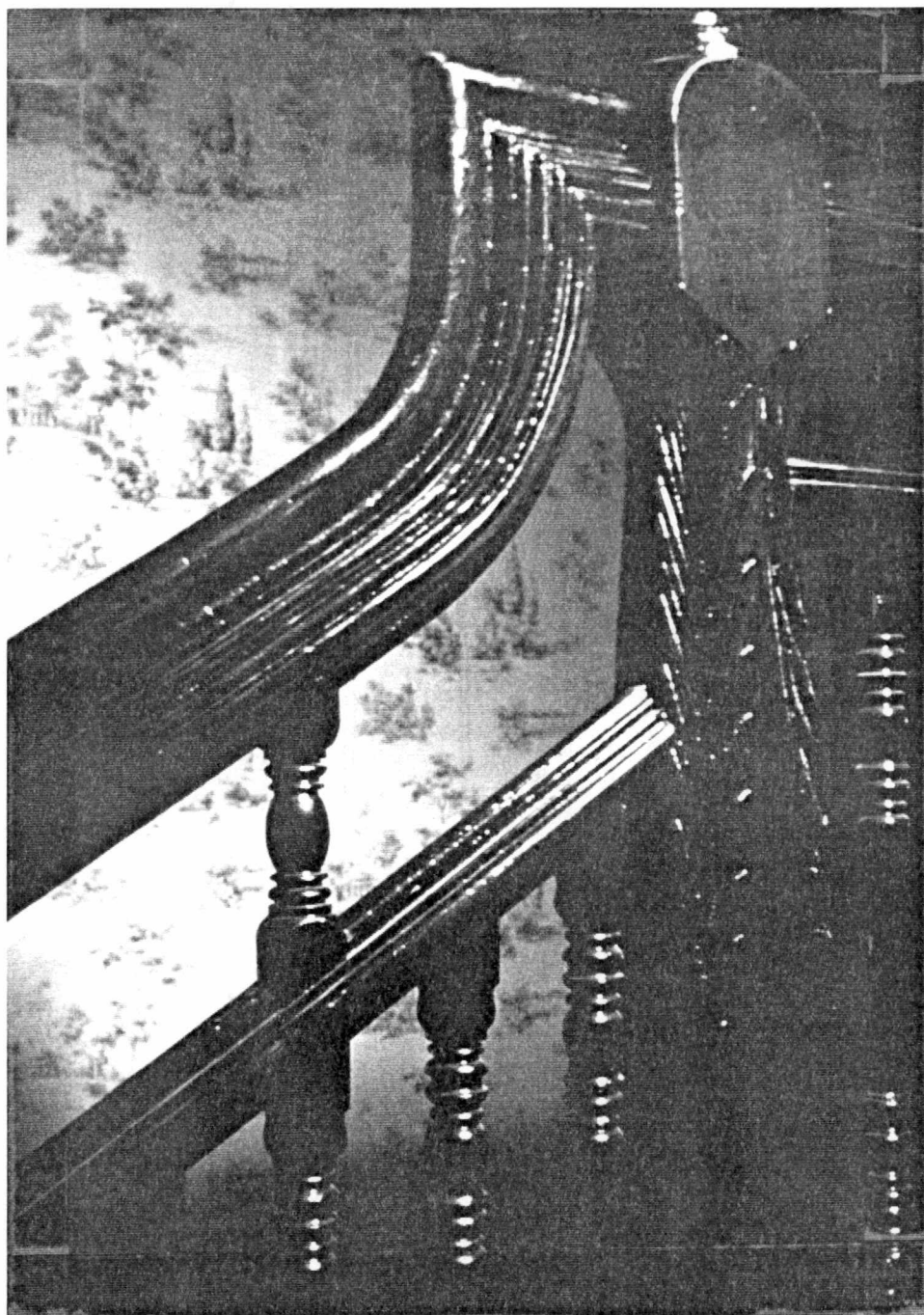


Figure 3.30. Staircase, Col. J.C. Woodward Residence, Fountain City, Tennessee (demolished). Source: The McClung Collection, Knoxville, Tennessee.



Figure 3.31. Staircase, Col. J.C. Woodward Residence, Fountain City, Tennessee (demolished). Source: The McClung Collection, Knoxville, Tennessee.

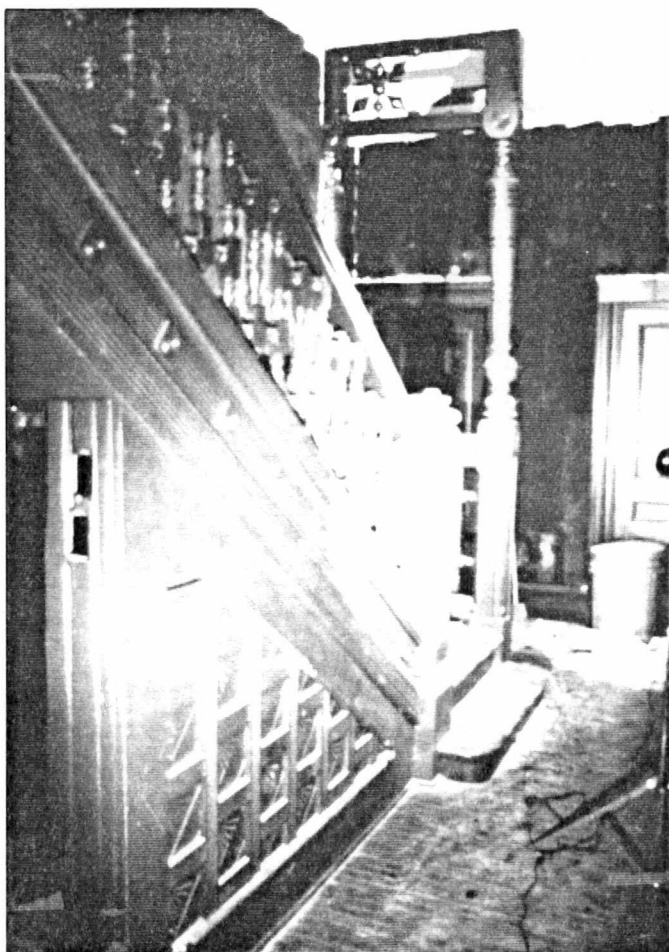


Figure 3.32. Staircase, William Caswell Residence, Knoxville, Tennessee (demolished). Source: The East Tennessee Design Center, Knoxville, Tennessee.

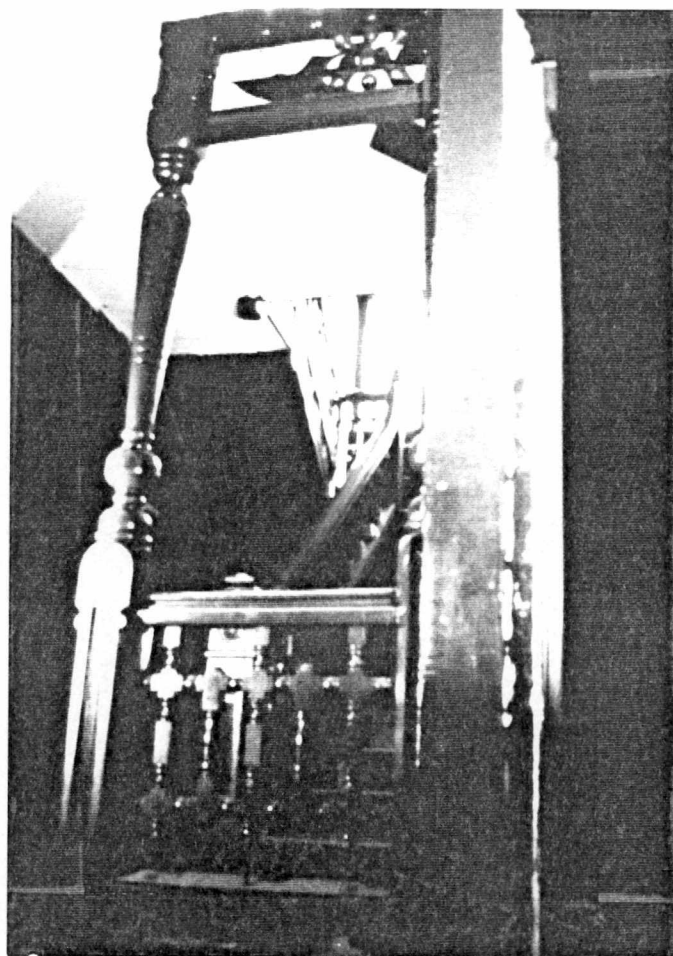


Figure 3.33. Staircase, William Caswell Residence, Knoxville, Tennessee (demolished). Source: The East Tennessee Design Center, Knoxville, Tennessee.

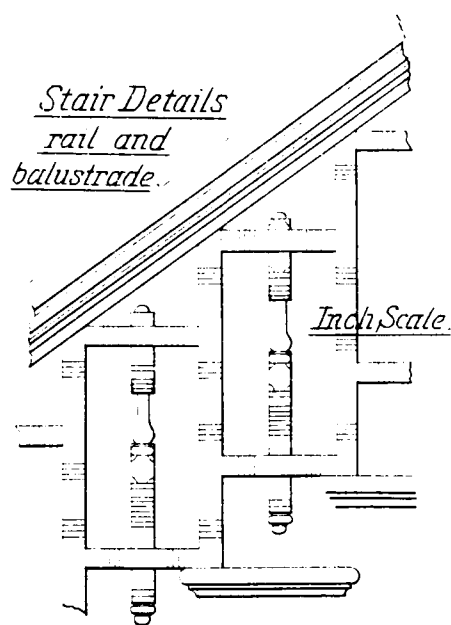


Figure 3.34. Stair Detail of Rail and Balustrade.
Source: William T. Comstock, Modern Architectural Designs and Details (New York: W.T. Comstock, 1881), Plates 41 & 42.

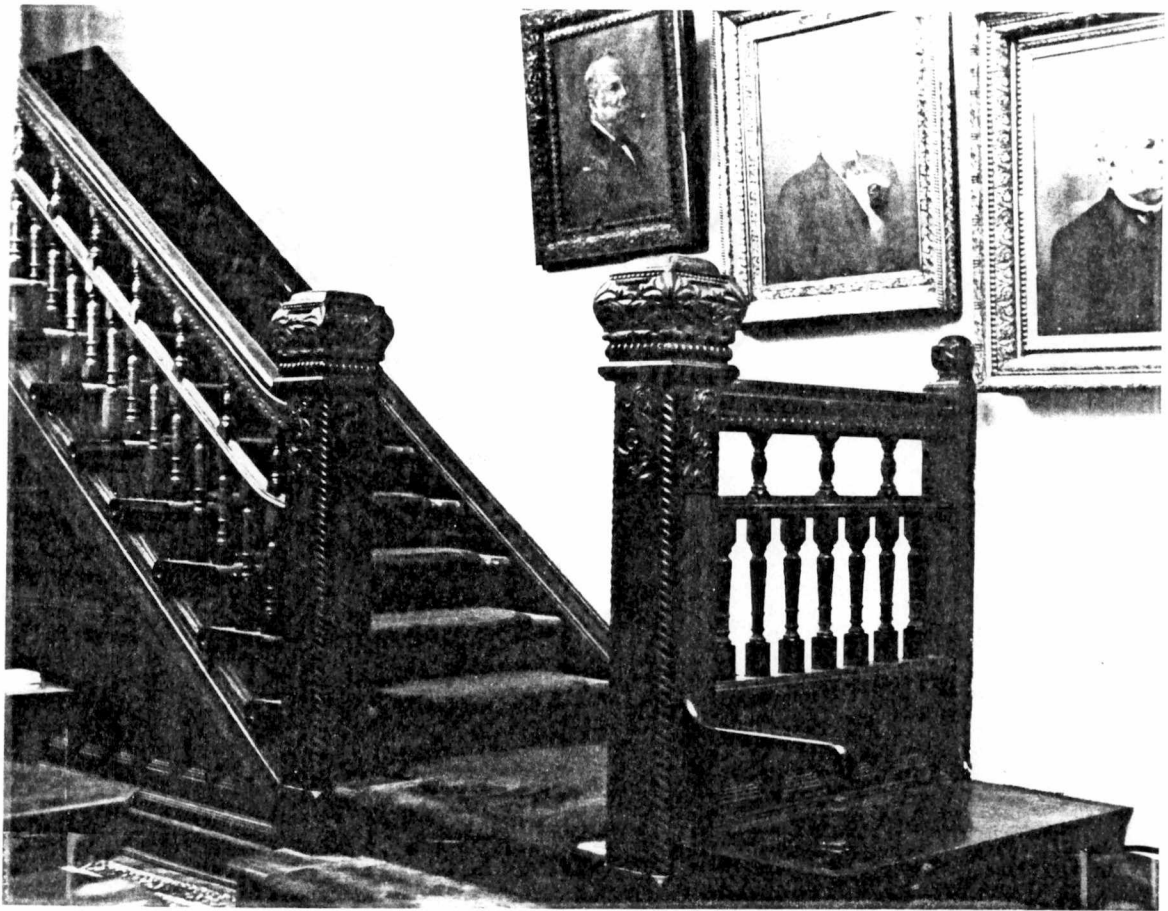


Figure 3.35. Staircase, J.E. Lutz Residence, Knoxville, Tennessee. Source: Mrs. Cecil Holloway Matheny, Knoxville, Tennessee.

rectangular panels which alternate with rows of square panelling. Two ornately carved newel posts introduce the entrance to the stairs. Identical in appearance, they both are square posts with spiral carving at each corner; carved panels take up the top one-fourth of the post beneath the cap. The crest of the newels are ornately carved in a leaf-like pattern accented beneath by a ring of continuous half oval shapes. Visually, every other turned baluster seems to penetrate the center rail to continue as support for the top handrail. The handrail is decorated by a row of "pin-holes" running its length. A bench built at the base of the staircase provides seating for the fireplace located nearby.

Fireplace. Although mantelpieces seem to be an interior feature most often missing in older homes, a variety of mantelpieces was revealed in Baumann Brothers house included in this study. Of these, all were original to the structures as designed by the Baumann Brothers. Mantelpieces ranged from very elaborate to rather simple in their decorative appearance. In addition, firebox surrounds were generally covered in tile or brick and often displayed decorative cast metal covers over the firebox openings.

Although no original mantelpieces exist in the C.D. Schmitt house, historic photographs provide evidence of the appearance of those which were located in the parlor (Figure 3.36) and the library/study (Figure 3.37). Both

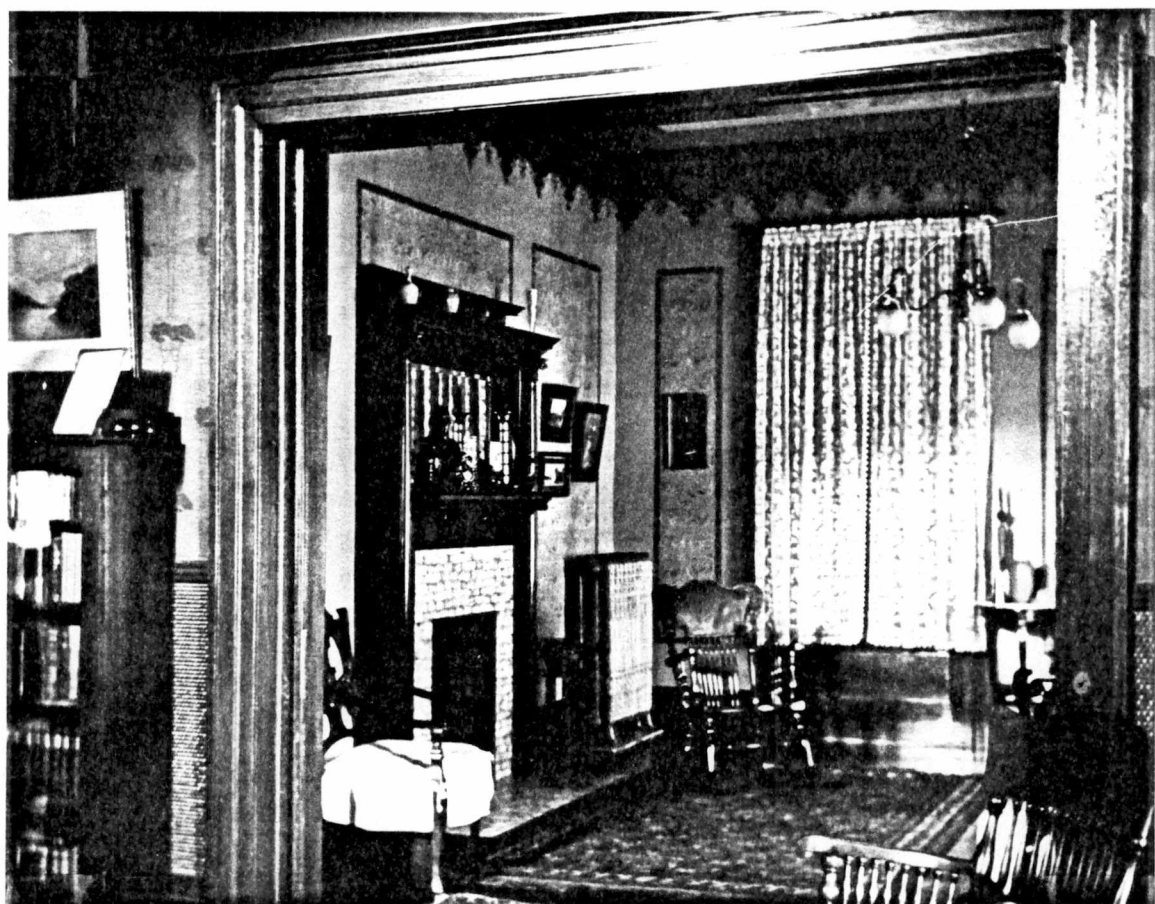


Figure 3.36. Parlor, Prof. C.D. Schmitt Residence, Knoxville, Tennessee. Source: Files of Bernadotte Schmitt, Special Collections, University of Tennessee, Knoxville.

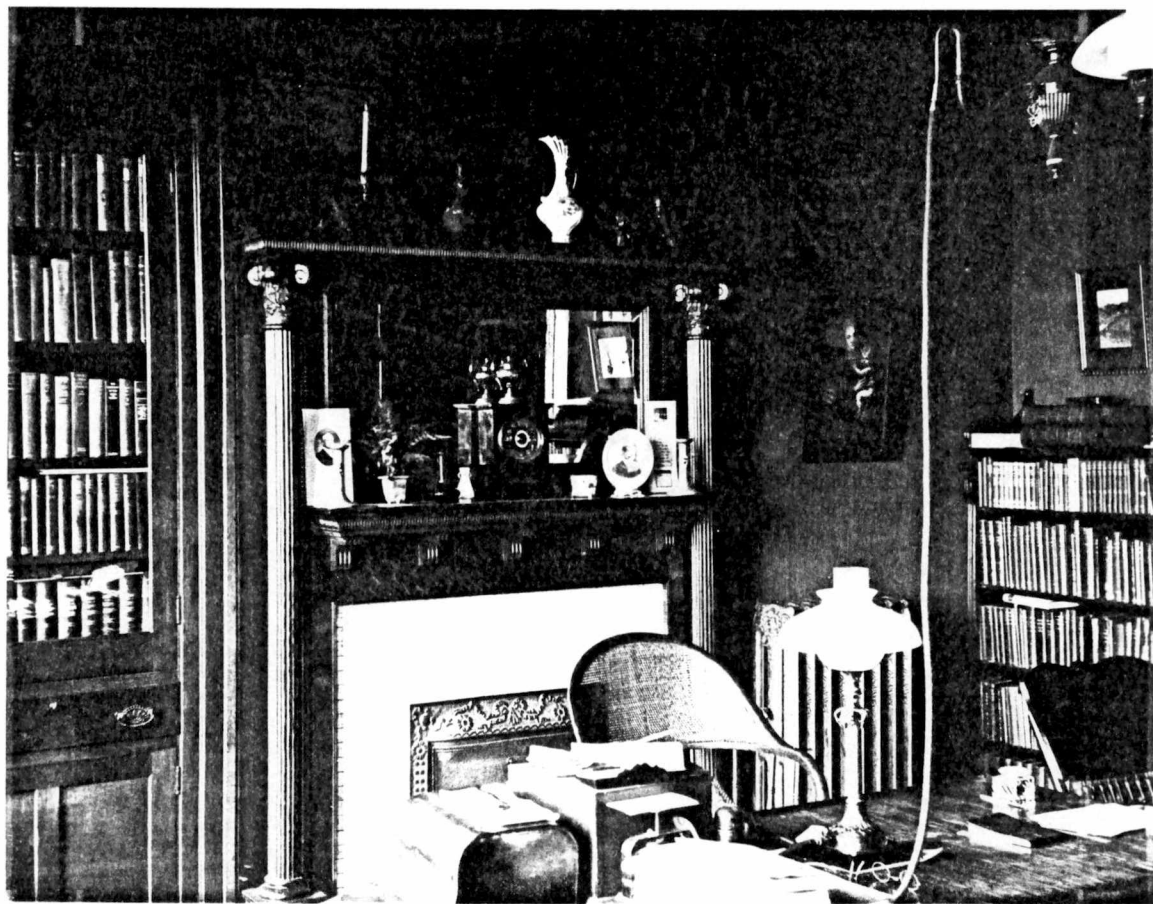


Figure 3.37. Sitting Room/Library, Prof. C.D. Schmitt Residence. Source: Files of Bernadotte Schmitt, Special Collections, University of Tennessee, Knoxville.

mantelpieces were similar in their overall appearance. A wood chimneypiece was enframed by freestanding fluted columns on plinths which were capped with Ionic capitals. The columns supported a cornice which served as an upper shelf, used for display. The mantel shelf in the parlor was supported by a bracket at each end; the area below the shelf was enriched with two carved wreath and ribbon motifs. The mantel shelf in the library/study was supported by a series of fluted brackets. In addition to the mantelpiece itself, the photograph of the fireplace in the library/study (Figure 3.37) indicates a light value brick facing the firebox surround and a metal patterned cover over the firebox opening.

The fireplace in the entry hall of the Lutz house (Figure 3.38) is appropriately impressive in appearance. The mantelpiece is a combination of carved ornamentation, turned elements and applied decoration. The lower section of the mantelpiece is flanked by double posts on bases which are decorated each with a recessed panel surrounded by carving. The overmantel consists of a tripartite arrangement with the center portion raised above the sides and filled by a large mirror. Within the firebox surround are tiles depicting hunting scenes including wild boar and dogs.

Incorporating the arch, the mantelpiece in the parlor of the Lutz house (Figure 3.39) includes an encased mirror

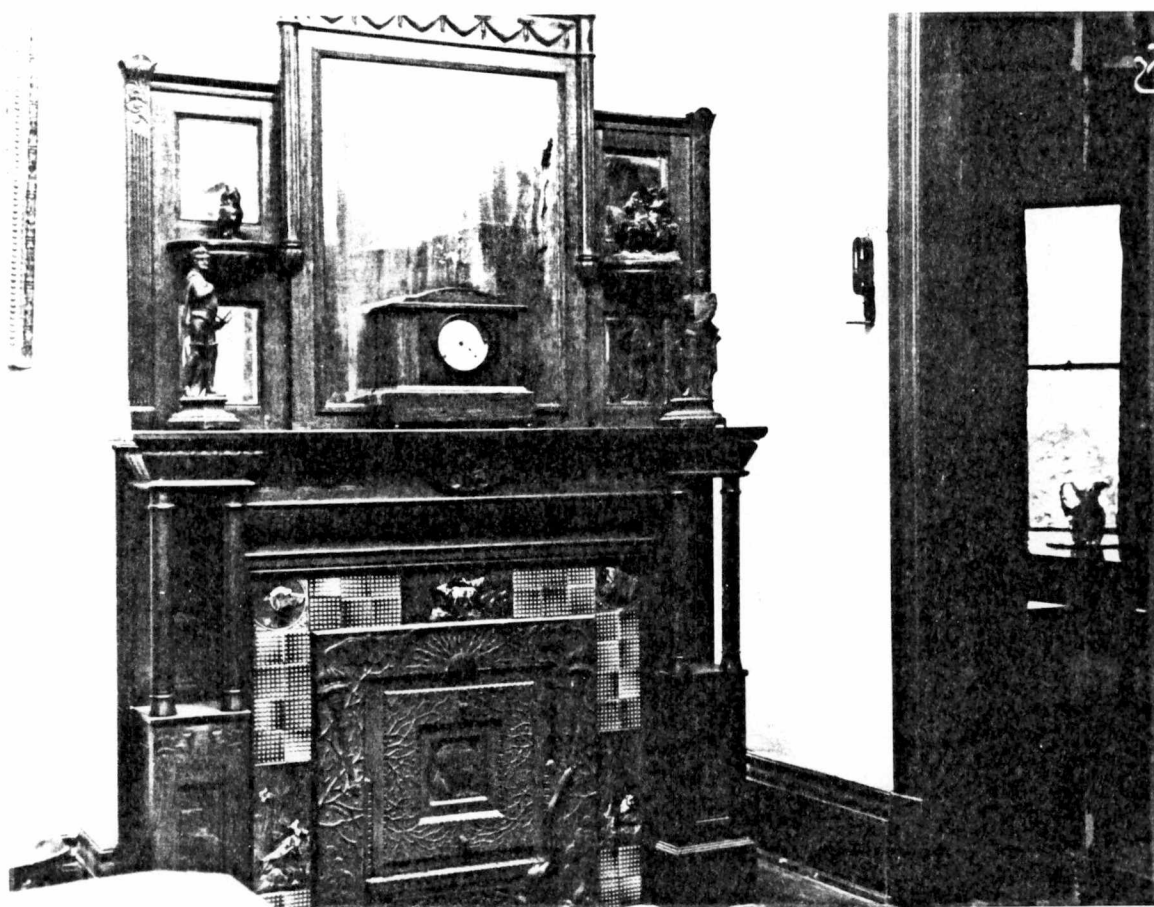


Figure 3.38. Fireplace/Mantelpiece, Entry Hall, J.E. Lutz Residence, Knoxville, Tennessee. Source: Mrs. Cecil Holloway Matheny, Knoxville, Tennessee.

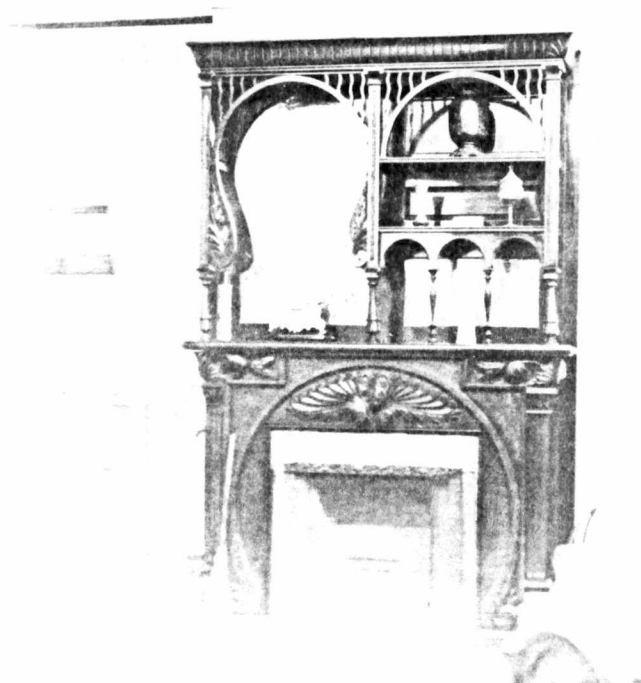


Figure 3.39. Fireplace/Mantelpiece, Parlor, J.E. Lutz Residence, Knoxville, Tennessee. Source: Mrs. Cecil Holloway Matheny, Knoxville, Tennessee.

and shelves within the overmantel. Below the mantel shelf, fluted pilasters flank a dominant arch and accompanying carving which encase a glazed brick surround for the firebox with metal cover.

The fireplace in the library/art-studio of the Lutz house (Figure 3.40) also has its original mantelpiece. This mantelpiece, similar to the others within the Lutz house, contains much intricately carved ornament. An arched mirror which comprises the overmantel is surrounded by delicate carved leafage, vine and feather motifs. Like the fireplace in the entry hall, the firebox opening of the fireplace in the library/art studio is surrounded by tiles painted by Mrs. Lutz. Appropriate for a library, these tiles contain the faces of the favorite authors of Mrs. Lutz.

In the J.C. Woodward house, the library and one bedroom contained, at the time of demolition, original mantelpieces. The mantelpiece in the library (Figure 3.41) displayed baroque carving of swirls of vine motif. The carving, the overmantel contained a large beveled mirror. The mantelpiece was further enhanced by the beaded carving of the lower section of the sidepieces.

Doors and Openings. Based on limited observation, the homes designed by the Baumann Brothers were typical in their treatment of doors, door surrounds and cased openings. During the Late Victorian period door casings ranged from a board with no profile change meeting at a miter in the



Figure 3.40. Fireplace/Mantelpiece, Library/Art Studio, J.E. Lutz Residence, Knoxville, Tennessee.
Source: Mrs Cecil Holloway Matheny, Knoxville.

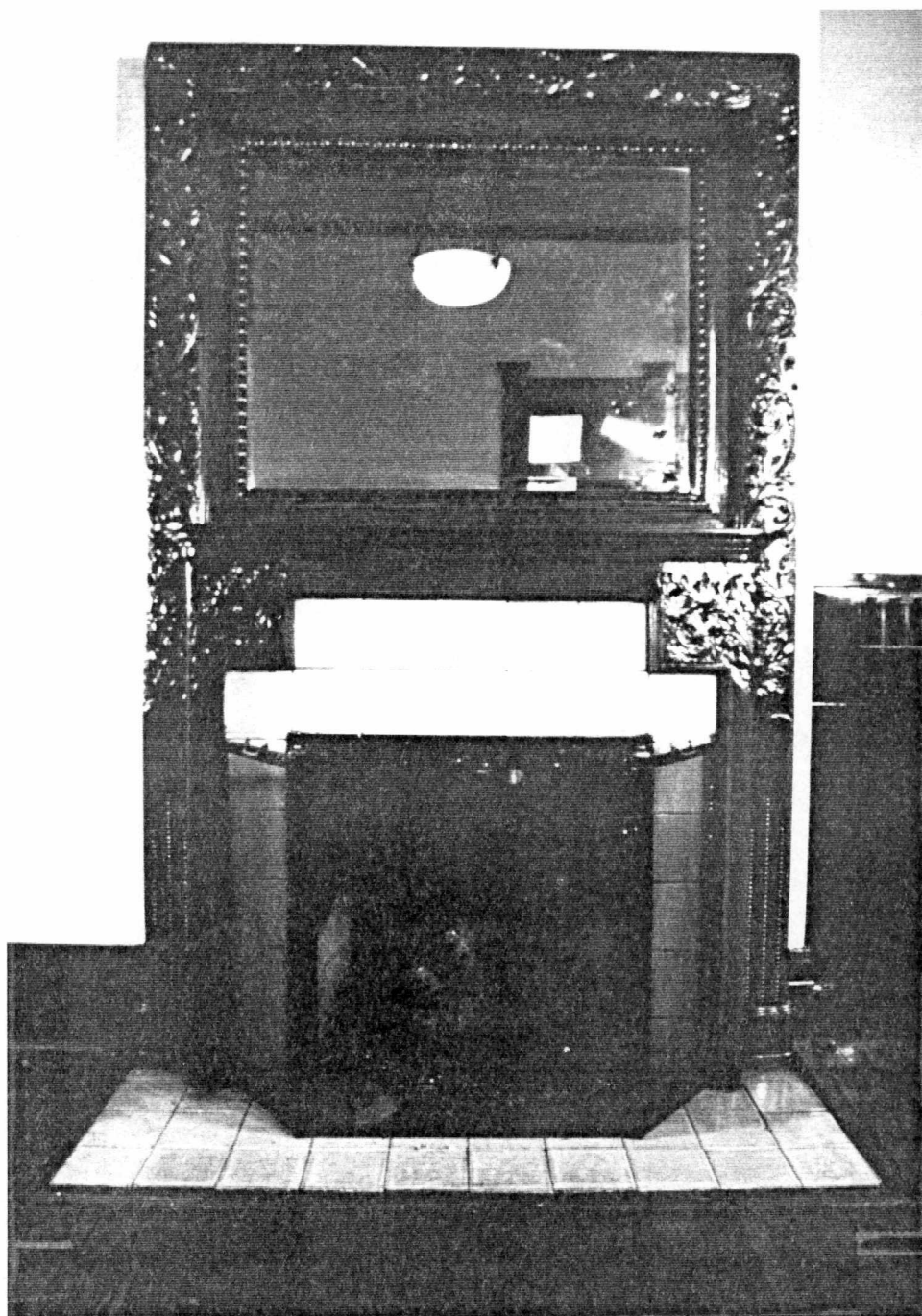


Figure 3.41. Fireplace/Mantelpiece, Library, Col. J.C. Woodward Residence, Fountain City, Tennessee (demolished). Source: The McClung Collection, Knoxville, Tennessee.

corners to elaborate multi-profile trim with corner blocks for further decoration. As an example of a somewhat simple door frame treatment is the Schmitt house (Figure 3.36). Here the door casings are six inches wide and have a triple profile change. A cornice is placed above the casing over the doorway.

A more elaborate example of door trim is that in the Lutz house (Figure 3.40). The molded casing surrounds the door and is accented by decorative corner blocks having a bulls-eye pattern. Above the door frame is a spindled gallery which serves as a shelf for display.

Doors and doorways, besides serving as barriers between rooms, could be opened in such a manner as to allow spaces to flow freely into one another, an idea used in many Baumann Brothers houses. This practice, a popular trend of the Late Victorian period was known as "throwing open" the house. A very common term of the period, the idea of "throwing open" occurred, most often, in the event of a large social gathering. Most homes were designed with either cased openings having no doors or openings with pocket doors which allowed two separate rooms to function as one large space. In many homes, this idea was incorporated on an even larger scale where all the social rooms of the house could be "thrown open" allowing one enormous space.

Just such an occasion occurred on February 28, 1892 when "the palatial new residence of Col. R.R. Swepson

. . . was thrown open . . . for the first time." In this same account, the description is given of the main drawing room which was ". . . connected by an equally magnificent room in the rear of the building by wide folding doors which were rolled back. . . giving the effect of one splendid salon."⁸⁸ Another example of this practice was described in the marriage announcement of Charlton Brooke to Margaret McTeer. The marriage ceremony occurred in the home designed by the Baumann Brothers for J.T. McTeer, the bride's father.

The lower floor of the handsome McTeer mansion on Main Street was thrown open into one large apartment by opening the folding doors.⁸⁹

Stained Glass. Stained glass was a prominent decorative feature in the homes designed by the Baumann Brothers. As indicated by photographs of demolished structures as well as extant structures, a decorative window was often located on the staircase landing of houses designed by the Baumann Brothers. Stained glass was also used above and around front doors for decorative enhancement. Unfortunately however, few examples still exist.

The staircase landing of the J.C Woodward house (Figure 3.42) was enhanced by an arched stained glass window with

⁸⁸Knoxville Tribune, 1 March 1892, 4.

⁸⁹Knoxville Tribune, 17 December 1893, 3.

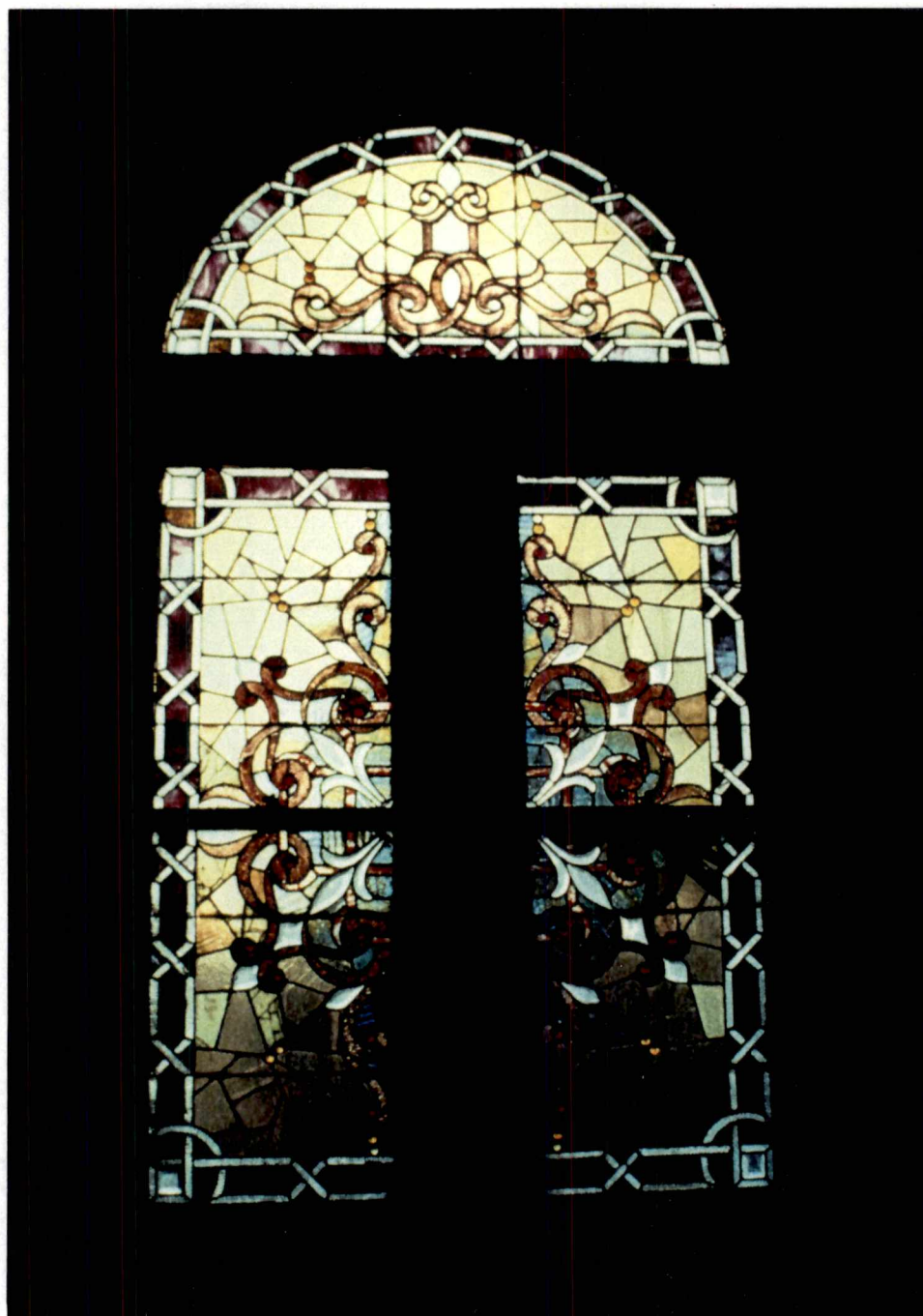


Figure 3.42. Stained Glass, Staircase Landing, Col. J.C. Woodward Residence, Fountain City, Tennessee (demolished). Source: The McClung Collection, Knoxville, Tennessee.

clear bevel-edged lead crystal fleurs-de-lis and colors of soft purple, golds, greens, blues and roses. The transom over the front door of the Woodward house (Figure 3.43) was a stained glass window. This panel contained vivid reds, blues and yellows.

The staircase landing of the Lutz house contains a stained glass window (Figure 3.44) comprised of three windows. Each of these double hung windows contains stained glass in both the upper and lower sash. Stained glass panels are also placed above the front door and the exterior door of the library/art studio of the Lutz house.

Floors. As indicated by both extant houses and photographs of those no longer existing, the most prominently used material for the floors of the homes designed by the Baumann Brothers was wood. One instance of special wood floor treatment was the floor of the parlor of the Woodward house which was crafted in a "parquet de Versailles" pattern. (Figure 3.45) In this type of floor treatment the parquet is "laid diagonally 'en lozanges'" and "is still called 'parquet de Versailles' in the trade."⁹⁰

Of the primary source materials uncovered in this research, it appears that there was a predominant use of ceramic tile in bathrooms. For instance, the Schmitt

⁹⁰ Peter Thornton, Seventeenth-Century Interior Decoration in England, France and Holland (New Haven: Yale University Press, 1978), 89.



Figure 3.43. Stained Glass, Front Door Transom, Col. J.C. Woodward Residence, Fountain City, Tennessee (demolished). Source: The McClung Collection, Knoxville, Tennessee.



Figure 3.44. Stained Glass, Staircase Landing, J.E. Lutz Residence, Knoxville, Tennessee. Source: Author's photograph.

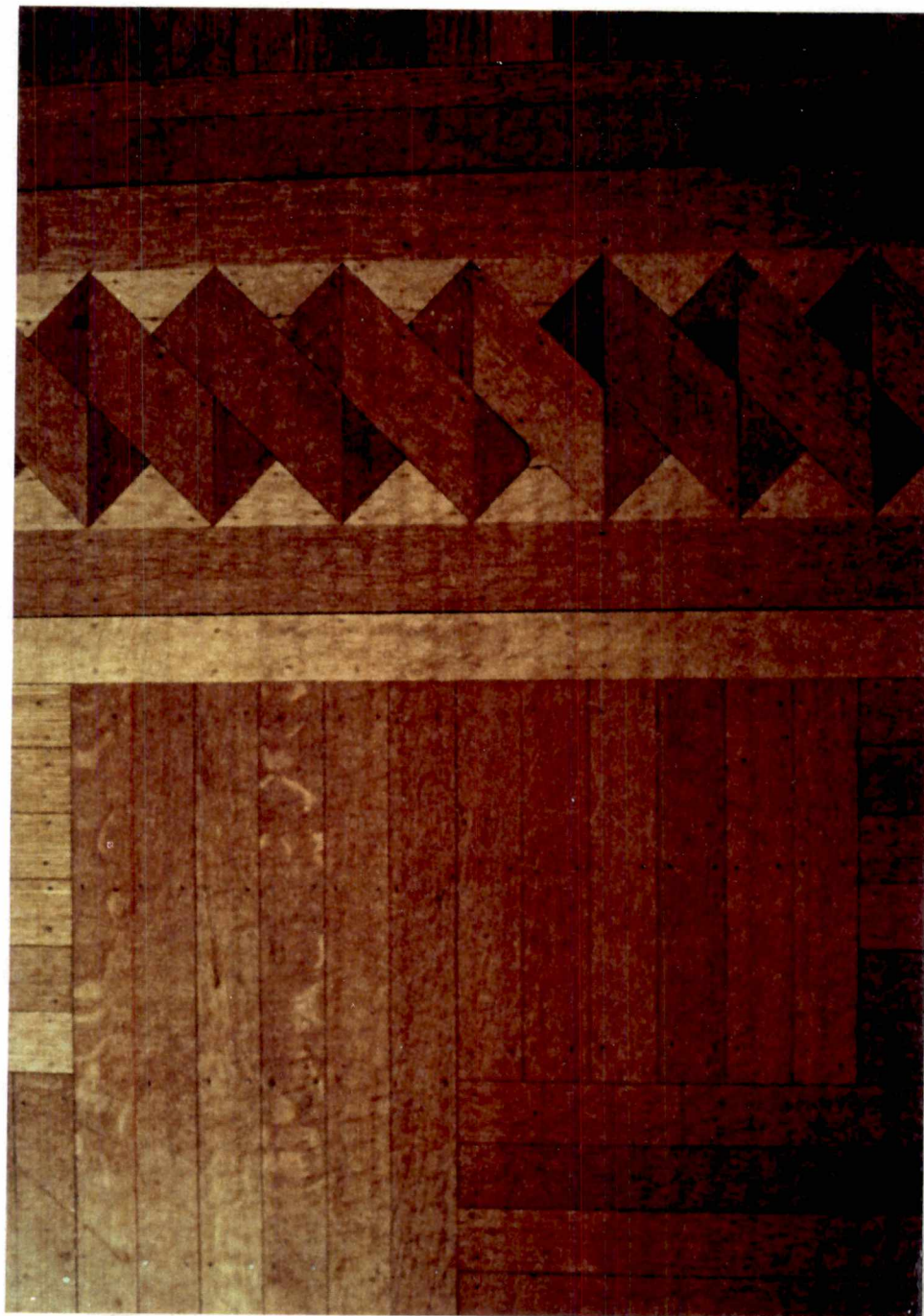


Figure 3.45. Parquet de Versailles Wood Floor, Col. J.C. Woodward Residence, Fountain City, Tennessee (demolished). Source: The McClung Collection, Knoxville, Tennessee.

house has tile in both upstairs bathrooms and the half bath located under the main staircase.

Walls. Although few original examples of wall treatment still exist in homes designed by the Baumann Brothers, photographs indicate walls treated in various ways including paint, wallpaper and wood paneling. On the wall of the entry hall of the Schmitt house is a wallcovering of tan leather (Figure 3.36) which by some miracle has survived nearly one hundred years. Having no distinct pattern, this wallcovering is comprised of an overall field of raised circles.

Many of the houses designed by the Baumann Brothers included wainscotted walls in the dining room. One example of this was the dining room of the J.C. Woodward house whose walls were wainscotted in bead-framed panels (Figure 3.46). This panelling extended nearly four feet up the walls of the dining room and was arranged with baseboard, filling/dado, and dado-rail typical of the Late-Victorian period. Beginning three inches above the baseboard, the filling consists of an arrangement of two rows of bead framed sunken panels, a series of vertical panels (5" X 14") on the lower level above each of which is a square panel. Panels are separated by three inch stiles and rails. A horizontal beaded decoration separates the cornice from the main filling.

Ceilings. Because many of the ceilings in existing

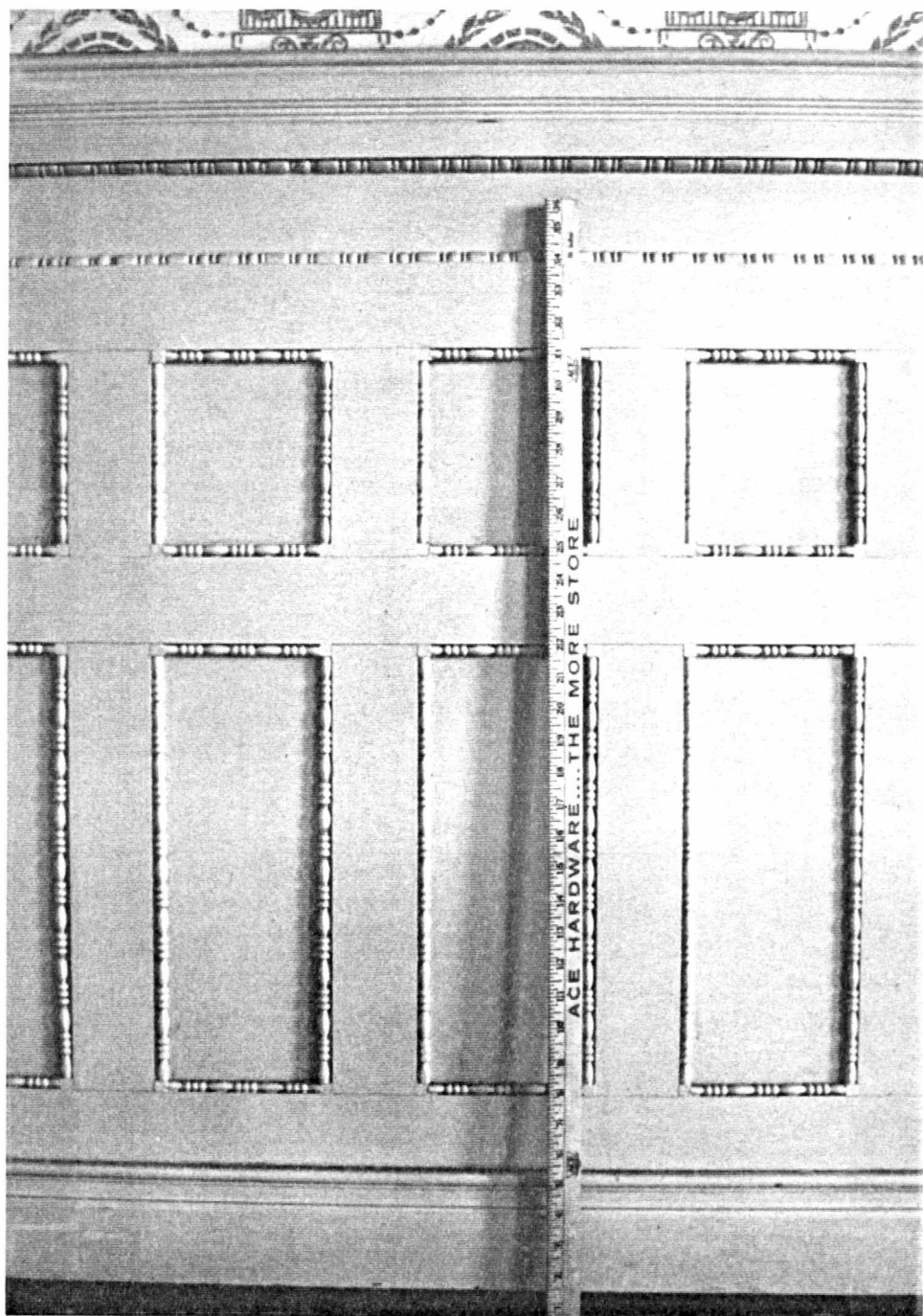


Figure 3.46. Wainscot Panelling, Dining Room, Col. J.C. Woodward Residence, Fountain City, Tennessee (demolished). Source: The McClung Collection, Knoxville, Tennessee.

structures are not original, examples of ceiling details and features as they had been designed by the Baumann Brothers are few. However, one example of a well preserved ceiling is the hand painted fresco which decorates the ceiling and the upper portion of the walls of the sitting room in the J.E. Lutz house (Figure 3.47). This fresco was executed by fresco artist C.M. Thompson.⁹¹ Mr. Thompson, father of the famous Knoxville photographer, was a Knoxville Building Inspector as early as 1910. He was best known for his abilities as an artist, portrait painter and architectural draftsman who specialized in perspective drawings for architects throughout the south.⁹² Although darkened by age, the fresco in the sitting room still radiates its rich colors and great detail. The ceiling portion of the fresco contains a circular center field of abstract spiral and floral patterns. At each of the four corners of the room, a fleur-de-lis fills the triangular space between the corner of the room and the exterior arch of the circle and overlaps into the circular field. The fresco not only decorates the ceiling but covers the frieze portion of the walls. Measuring eighteen inches from top to bottom, this portion of the fresco, with its abstract floral pattern, is reminiscent of Whistler's Peacock Room. Ceiling frescoes were

⁹¹Knoxville Journal, 13 April 1890.

⁹²Men and Women of Affairs (Knoxville, Tennessee: Great Smoky Mountains Publishing Co., Inc., 1928), n.p.

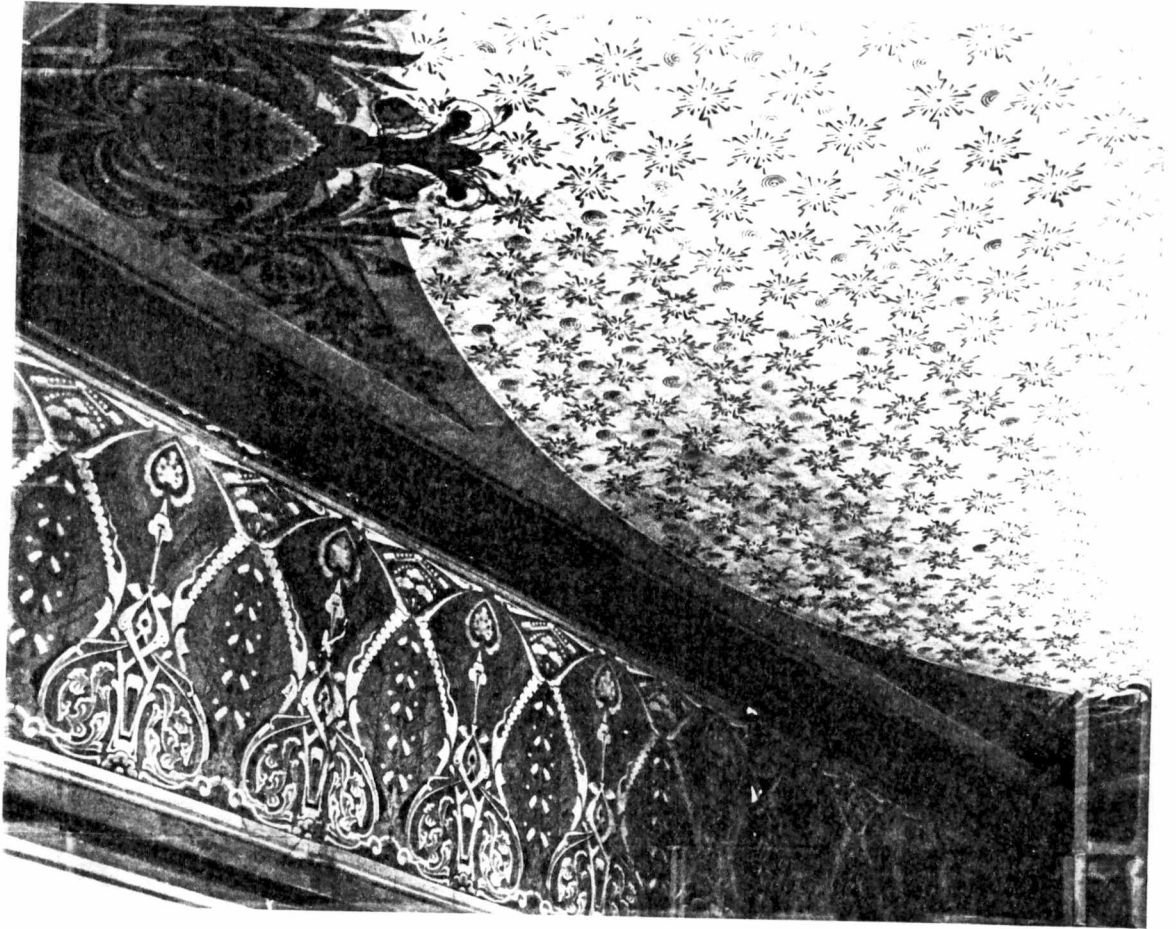


Figure 3.47. Ceiling Fresco, Sitting Room, J.E. Lutz Residence, Knoxville, Tennessee. Source: Mrs. Cecil Holloway Matheny, Knoxville, Tennessee.

executed also in the parlor and dining room. However, these no longer exist.

Wood Ornamentation. In addition to the decorative wooden components of the staircases, mantelpieces and walls, the Baumann Brothers used other wooden features as ornamentation. Decorative features in wood were placed in cased openings and across bay windows often to highlight and draw attention to that feature. The bay window in the dining room of the William Caswell house (Figure 3.48) was enhanced by a spandrel containing turned components. The spandrel, as used here, was a decorative feature which spanned the opening of the bay window. However, architectural dictionaries define a spandrel as the ornamented space between the exterior curve of an arch and an enclosing right angle.⁹³

A shelf surrounded by a turned gallery rail is positioned above the doors in the library/art studio of the Lutz house (Figure 3.49) and provides additional decoration to the doorways of this room as well as display of art pieces.

Built-In Units. Many of the homes designed by the Baumann Brothers contained built-in units in the form of bookshelves, cupboards, china cabinets, linen closets and window seats. The C.D. Schmitt house provides many examples

⁹³Webster's New Collegiate Dictionary (Springfield, Massachusetts: G.&C.Merriam Company, 1977), 1113.

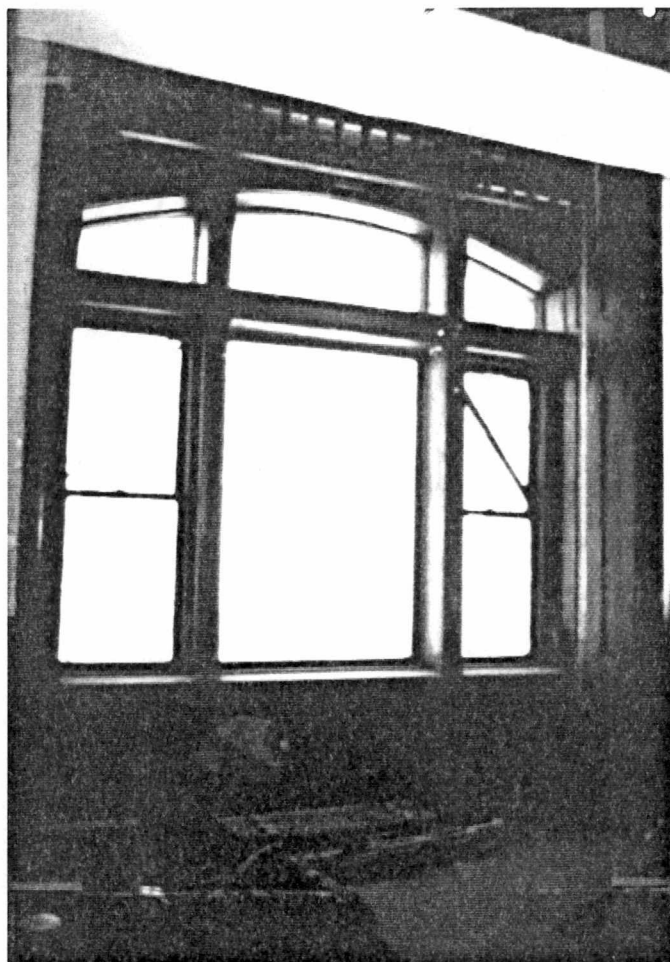


Figure 3.48. Spandrel, Dining Room Bay Window, William Caswell Residence, Knoxville, Tennessee (demolished).
Source: The East Tennessee Design Center, Knoxville.



Figure 3.49. Overdoor, Library/Art Studio, J.E. Lutz Residence, Knoxville, Tennessee. Source: Mrs. Cecil Holloway Matheny, Knoxville, Tennessee.

of the Baumann Brothers' talents in designing such units. In the dining room are built-in china cabinets on each side of the fireplace.

In the sitting room/library of the Schmitt house (Figure 3.37) was a bookcase built within the recess on one side of the fireplace. This bookcase had wooden recessed paneled doors in its lower section with a drawer above; no carved decoration was used. The upper portion of the bookcase contained five shelves encased behind a single paned glass door.

VII. EARLY TWENTIETH CENTURY RESIDENTIAL INTERIOR FEATURES: GENERAL BACKGROUND AND STYLISTIC FEATURES

The Late Victorian ideal of art and beauty as complex and inspirational was soon replaced with a new theory which stressed practicality, simplicity, efficiency and craftsmanship.⁹⁴ In the interiors of homes designed after the turn of the century, simplicity was the trademark. This simplicity, however, did not mean interiors had to be dull and plain. On the contrary, this new simplicity allowed for a more refined and academic interior. Thus, the early twentieth century interior achieved its effect by simpler yet classical features.

⁹⁴Clark, 132.

Staircase. The most obvious change to occur with regard to the staircase from the Late Victorian period to the early years of the twentieth century was its location. Because the spaces within the house were intended to flow more freely, it became necessary to locate the staircase in such a way as to contribute to this flow. This was done by moving the staircase further back in the main hall or reception area. Still within view of the front door, the staircase became closer and more easily accessible to all the rooms on the first floor.

Similar to those of the Late Victorian period, the staircases of the early twentieth century were also designed to make an impression. Although some became more simple and plain, many were just as impressive as their Late Victorian counterparts. The Late Victorian staircases were more whimsical in appearance, incorporating fancy gingerbread and other ornamental grillwork along with inglenooks and fireplaces, the staircases of the early twentieth century were more refined and classical in their appearance.

Lending to the impressiveness of the staircase, in some cases, was its overall size. Although many staircases of the period were typical in size to the previous period, some nearly doubled in the space required to accommodate them. Not only were stairs slightly wider, but landings were large enough to be used for furniture placement which still allowed circulation space. Some staircase designs of the

period included a single run to the landing at which point runs ascended from each side to the floor above.

Regardless of their size, typical staircases after the turn of the century displayed influences from eighteenth century American designs. Newel posts and balustrades were turned, as they had been during the previous period. However, they were much less extravagant in the addition of decorative detail. This emphasized the simplicity for which the designs of the early twentieth century strove.

Fireplace. With the advent of central heating, the fireplace became obsolete in providing heat for the house. Nonetheless, it did serve a symbolic function as the soul of the room and the cornerstone of domestic comfort. For this reason, even the homes after the turn of the century were designed with fireplaces. Most typically, these homes were designed with a fireplace in the living room. Because this room was the main gathering room for family and friends, it was considered appropriate that this room contain the "heart of the home."

Even though the decorative mantelpieces of the Late Victorian period were still in use, the mantelpieces of the early twentieth century were becoming more simple in design and appearance. Influenced by styles of the eighteenth and early nineteenth centuries, the mantelpieces used after the turn of the century typically had little or no superfluous ornamentation. Often, a mantelshelf supported by simple

turned or square side pieces adorned a fireplace. Still, however, the mirror continued to appear above the mantelshelf, either hung on the wall or within a simple overmantel.

Doors. The doors and trim used after the turn of the century continued to appear as those, which during the Late Victorian period, were considered simple in design and appearance. The doors of this period ranged from flush doors to multiple panel doors.

Although door hardware became simpler, as a reflection of the over-all period, as a carry-over from the Late Victorian period, oftentimes the hardware used on the door was more decorative than the door itself. Finger-plates, lock-plates, handles, hooks, hinges, knobs and keyways were still prominent fixtures applied to a door.

Floors. Wood was still the predominant material used for flooring after the turn of the century. Linoleum was another popular floor treatment. By the turn of the century, linoleum patterns imitated wooden floors or ceramic tiles. Two ceramic tile patterns of the early twentieth century used in linoleum patterns were solid colored (encaustic) tiles in square or geometric shapes.⁹⁵ Linoleum was most often used in the kitchen and other areas where frequent scrubbing and mopping were common.

⁹⁵Winkler and Moss, 198.

Encaustic tiles remained in vogue after the turn of the century. Used in areas such as entry halls, bathrooms and kitchen, ceramic tile could withstand high traffic and the frequent cleaning required in these areas. In addition to the styles and patterns from the Late Victorian period, ceramic tiles became available in more complex patterns, numerous shapes and sizes, and various glazes. A popular application of tile during this period was the use of unpatterned tiles in black and white laid to form patterns and borders. This application was often used on bathroom walls and floors. ⁹⁶

Walls. By the turn of the century, the tripartite divisions used on walls of the Late Victorian period were obsolete. Occasionally a room would display wainscotting or a frieze but rarely both. Generally, wainscotting appeared only in entry halls, dining rooms and libraries. Although the use of the tripartite wall was no longer used, the decorative wall applications still included paint, both calcimine and oil-based, paper, fabric and embossed materials including Lincrusta-Walton, anaglypta and Tynecastle tapestry. ⁹⁷

Ceilings. Decorated ceilings remained popular well into the twentieth century, and the most popular decorative

⁹⁶ Ibid.

⁹⁷ Ibid., 187.

ceilings were those that were wallpapered. However, there were critics of the period who supported the philosophy of simplification and pushed for simpler ceilings and friezes. The magazine Household News advocated simple ceilings with either simple paper or plain paint. Evidence of this preference was the warning which appeared in 1894 cautioning readers that "a bold and brilliant ceiling, either in frescoing or of paper, is enough to drive one mad, besides destroying the unity of color." ⁹⁸

Following the early twentieth century philosophy of simplicity, two ceiling treatments were popular. One treatment incorporated the use of ceiling paper with an unobtrusive pattern. Frequently the paper was used on the ceiling and then taken down the wall to the picture molding. The other treatment involved painting the ceiling a color that blended with the wallpaper which was used from floor to ceiling. ⁹⁹

Besides wallpapered and painted ceilings, the use of ceiling beams became popular after the turn of the century. Although influenced by the rustic beams of early American homes, these beams were most often smoothly finished and even displayed carved decoration along their edges.

Wood Ornamentation. Because interiors of the early

⁹⁸Household News 2, January 1894, 288.

⁹⁹Winkler and Moss, 193.

twentieth century were more open than the Late Victorian period, there were new structural requirements which had to be met. To fulfill these requirements, architects of the period designed systems of columns and beams. Not only did columns support the load which the beams carried but they also served to visually define spaces while at the same time allowing adjacent spaces to flow into one another.

Besides satisfying a structural need, columns also served a decorative function. Although influenced by the exposed beam system of early America, columns used in the interiors of homes designed after the turn of the century were more typical of those used in classical interiors designed during the eighteenth and early nineteenth centuries. The styles of these periods were influenced by Ancient Greece and Rome and as was typical, these columns were often fluted if round or beaded along the edges if square and capped by Ionic, Corinthian, or Composite capitals.

Built-in Units. After the turn of the century, a new type of built-in was constructed. Although it was used in a few Late Victorian homes, the closet became a "required" space within the home after the turn-of-the-century. The closet, actually a part of the structure and not just a piece of cabinetry, could be found in nearly every room. In dining rooms, a closet was used for china storage. In the kitchen, a pantry closet was designed for the storage of food and dishes. In bathrooms, closets were required for

towels and necessary toiletry items. In the bedrooms, closets became over-sized compared to those seen in the latter part of the previous period. Closets were even placed in hallways for the storage of miscellaneous items.

Even though closets seemed to be the most efficient method of storage, built-in units in the form of cabinetry were still typically found in dining rooms, butler's pantries, libraries, and kitchens. Similar to those of the Late Victorian period, the built-in units within homes designed during the early twentieth century were usually located in the recesses on either side of the fireplace. Because the fireplace was most often located in the library or dining room, it seemed logical to fill the spaces left on each side with useful and efficient cabinetry.

VIII. EARLY TWENTIETH CENTURY RESIDENTIAL INTERIOR FEATURES: BAUMANN BROTHERS FIRM

Although the Baumann Brothers were prolific in the design of interiors of the Late Victorian period, they nonetheless believed and practiced the theories of early twentieth century design. In addition to their incorporation of interior features typical of early twentieth century design, the inclusion of an article in their monthly publication, Architecture: A Monthly Magazine, indicated their position on the simpler designs of the homes and their

interiors after the turn of the century. The article, originally appearing in American Homes and Gardens, dealt with the complexities of designing a simple house.

The simple house is, of all houses, the most difficult to design. It calls for more thought, it demands more care, it necessitates greater study, it requires greater effort. . . . But it is a particularly difficult matter to design a simple house, because the effect of the whole is to be produced by the house itself - by its structural parts - without any help from adventitious ornament, fancy parts, or extraneous ideas. ¹⁰⁰

Staircases. Typical of the early twentieth century was the placement of the staircase further back into the house making it more convenient to other areas within the house. The Woodruff, Callahan, Camp and Helm houses all provide examples of this trend as followed by the Baumann Brothers.

The staircase of the Camp house (Figure 3.50) was placed in the rear of the reception hall. As typical of the period, a landing, in this case, two steps up, is large enough to accommodate furniture (Figure 3.51). Furthermore, the landing between the first and second floors contains a window seat under the windows the length of the landing.

Visually, however, the staircase is similar to those designed in the Late Victorian period. The square newel post has three recessed panels on its flat surfaces and

¹⁰⁰ Architecture: A Monthly Magazine 1 no.4, March 1906, np.

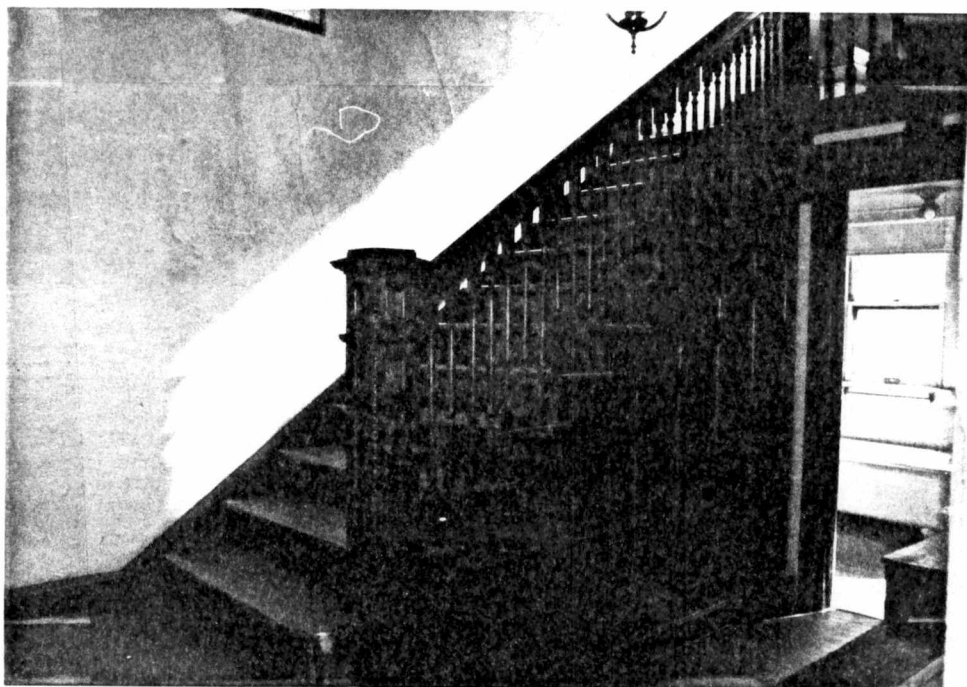


Figure 3.50. Staircase, George Camp Residence, Knoxville, Tennessee. Source: Author's photograph.

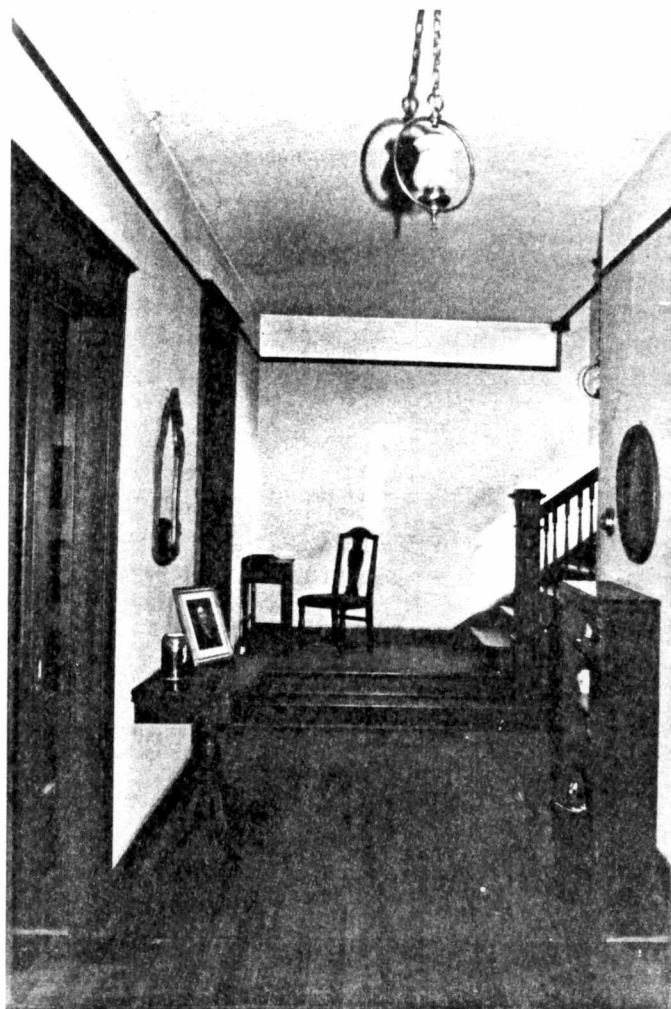


Figure 3.51. Staircase Landing, George Camp Residence, Knoxville, Tennessee. Source: Authors' photograph.

beaded carving along its edges. The balusters are simple with a turned section similar to any stock baluster of the period.

Also similar to the staircases designed by the Baumann Brothers during the Late Victorian period, but also typical of the early years of the twentieth century is the plain plaster wall opposite the handrail. This trend is seen not only in the Camp house but all the other houses involved in this survey.

The staircase of the Helm house (Figure 3.52), also placed in the rear of the main hall, makes a dramatic statement with its classical elements. Located directly across the main hall from the front door, the staircase is introduced by classical fluted columns on hexagonal bases. These columns, one on each side of the stairway, are positioned on the bullnose step and the handrail connects to these. Supporting the handrail are simple balusters (Figure 3.53), three to a step, which have sections of block and turned portions. From the first floor, the stair ascends to a landing between floors. From this point two flights continue to the second floor, one from each end of the landing; these are three and one-half feet wide. (Figure 3.54)

The landing, approximately 11 feet by 14 feet, is now used as a music room with grand piano. However, it was used by the Helms as the "Billiard Room" holding a pool table and



Figure 3.52. Staircase, George Helm Residence, Knoxville, Tennessee. Source: Author's photograph.



Figure 3.53. Staircase Balusters, George Helm Residence, Knoxville, Tennessee. Source: Author's photograph.



Figure 3.54. Staircase Landing, George Helm Residence, Knoxville, Tennessee. Source: Author's photograph.

other required equipment.¹⁰¹ It is said that the landing of the stairs was host to weekly Sunday evening pool games complete with a dinner of bologna sandwiches.¹⁰²

Fireplaces. As improved methods of heating made obsolete the need for a fireplace as a source for heating after the turn of the century, fireplaces became more a symbolic feature than a functional one. As fireplaces became fewer, mantelpieces typically became simpler in design. As indicated by plans and photographs of demolished houses and also in extant examples, homes designed by the Baumann Brothers during this period included one or possibly two fireplaces having comparably simple mantelpieces.

The Woodruff house, for example, included a fireplace in the library and a fireplace in one bedroom. The Camp house was designed to include two fireplaces, both used to burn coal as indicated by the depth of the firebox. The fireplace in the sitting room on the first floor (Figure 3.55) is surrounded by a mantel reminiscent of the Late Victorian period in the amount and style of its decoration. The curved overmantel encases a large curved, beveled mirror. The mantelshelf is supported by scrolled side pieces and a center scrolled bracket. In addition, the fireplace in the upstairs bedroom of the Camp house is faced

¹⁰¹Rev. Albert Minor, interview by author, 20 March 1990, Knoxville, Tennessee.

¹⁰²Ibid.



Figure 3.55. Fireplace/Mantelpiece, Sitting Room, George Camp Residence, Knoxville, Tennessee.
Source: Author's photograph.

with a simple mantelpiece (Figure 3.56) having a rectangular overmantel surrounding a mirror, and a mantelshelf supported by three curved brackets.

The Helm house was designed with five fireplaces even though it was heated with circulating hot water. One explanation for the inclusion of so many fireplaces was so that the tilework, which was a part of Mr. Helms' business, could be displayed through the application of tile to the fireplace surrounds and hearths. This idea seems plausible after examination of the fireplaces which are all faced in tile. Furthermore, so as not to distract from the tilework, all the mantelpieces are very simple with some being no more than a mantel shelf.

The area below the mantel shelf of the fireplace in the reception room to the right of the entry (Figure 3.57) is faced in tile with five larger tiles depicting a forest and lake scene, executed in relief; one plain row of tile separates this from the mantel shelf. The mantel shelf is a simple cornice placed atop the tile.

The fireplace, faced in green tile, in the dining room (Figure 3.58), although simple in presentation, is a variation of the same theme used in the reception room. The recessed area above the firebox opening is highlighted by tiles having a relief pattern of grapes hanging from the vines. Like the mantel shelf in the reception room, the one used here is only slightly more obvious with the shelf

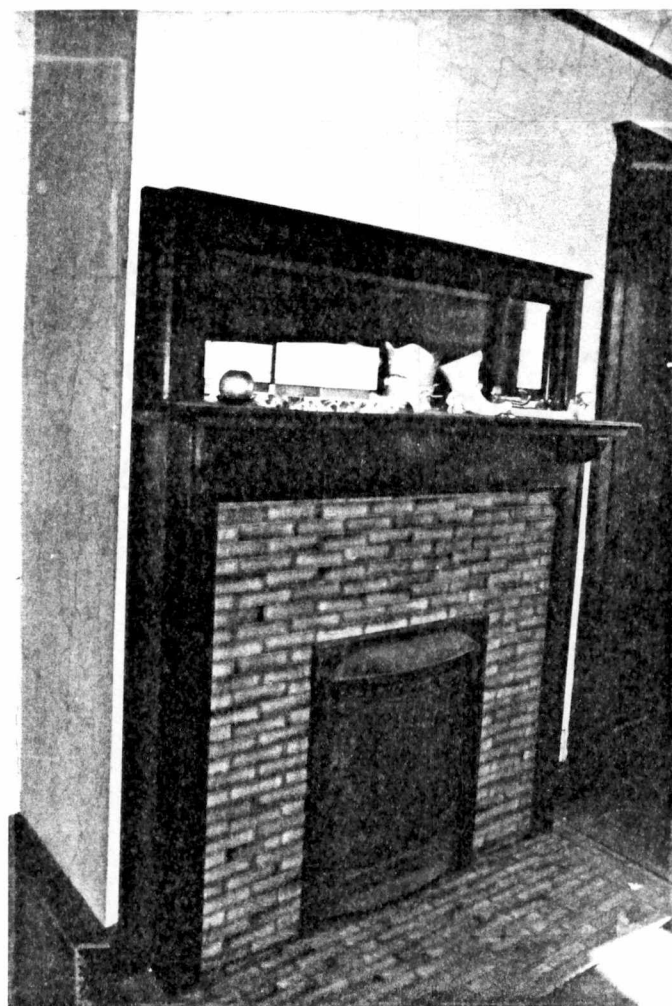


Figure 3.56 Fireplace/Mantelpiece, Bedroom, George Camp Residence, Knoxville, Tennessee. Source: Author's photograph.



Figure 3.57. Fireplace/Mantelpiece, Reception Room, George Helm Residence, Knoxville, Tennessee. Source: Author's photograph.



Figure 3.58. Fireplace/Mantelpiece, Dining Room, George Helm Residence, Knoxville, Tennessee. Source: Author's photograph.

supported by six small brackets.

Even more simple by comparison to the tilework of the downstairs fireplaces, the fireplaces in the bedrooms (Figure 3.59) are each faced with a different color tile, but surrounded by the same style mantelpiece, executed in different woods. Both mantelpieces are similar to the one used in the bedroom of the Camp house (Figure 3.56) except that two brackets are used instead of three.

Stained Glass. Referred to as art glass in several excerpts from issues of Architecture: A Monthly Magazine, stained glass continued to be an interior feature which the Baumann Brothers incorporated into the homes they designed after the turn of the century. Stained glass and leaded glass are prominent features in the Helm house. Although taken from the house some years ago, large stained glass panels filled the window openings on the staircase landing between the first and second floors.¹⁰³ Two stained glass windows still grace the dining room. The stained glass window on the east side of the house (Figure 3.60) depicts a hanging arrangement of pink flowers; this decorative window is flanked on each side by a double hung window. Located on the north side of the house, the other stained glass window (Figure 3.61) is comprised of compactly arranged fruit caught with bows and wavy ribbons.

¹⁰³ Ibid.

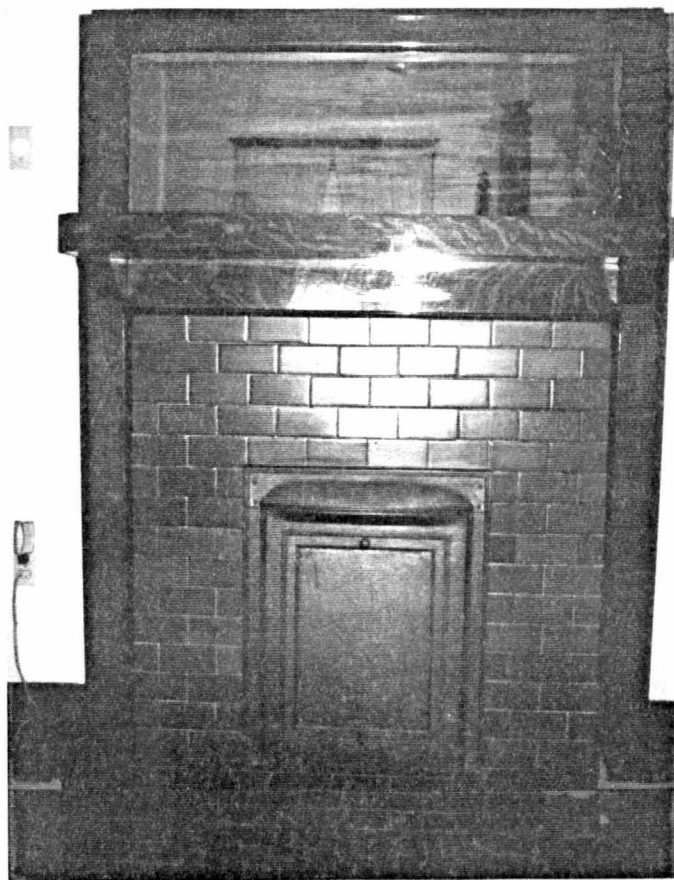


Figure 3.59. Fireplace/Mantelpiece, Bedrooms, George Helm Residence, Knoxville, Tennessee. Source: Author's photograph.

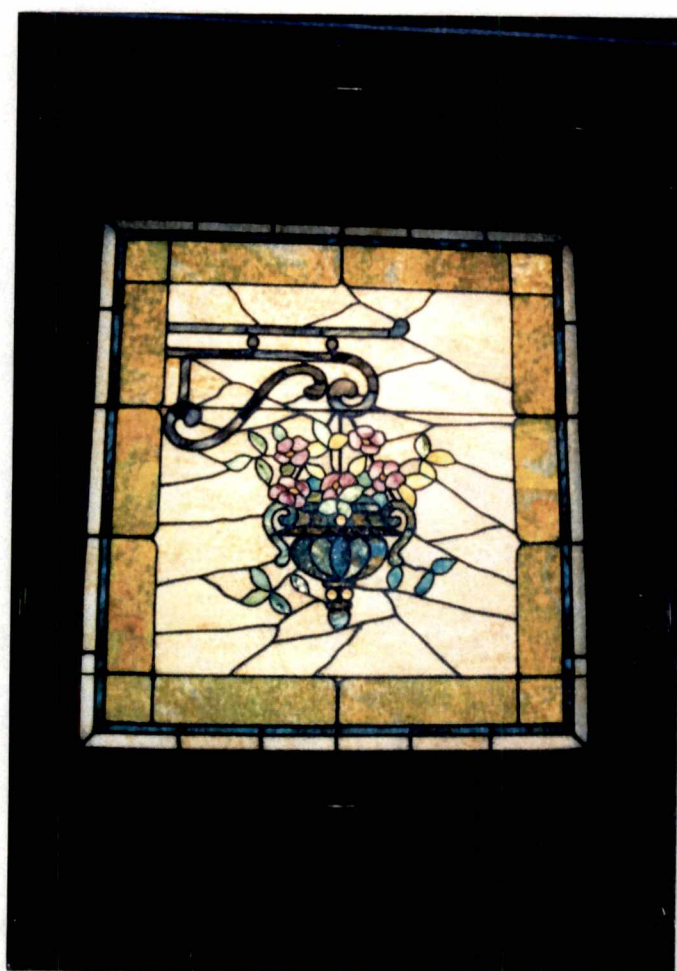


Figure 3.60. Stained Glass, Dining Room, George Helm Residence, Knoxville, Tennessee. Source: Author's photograph.

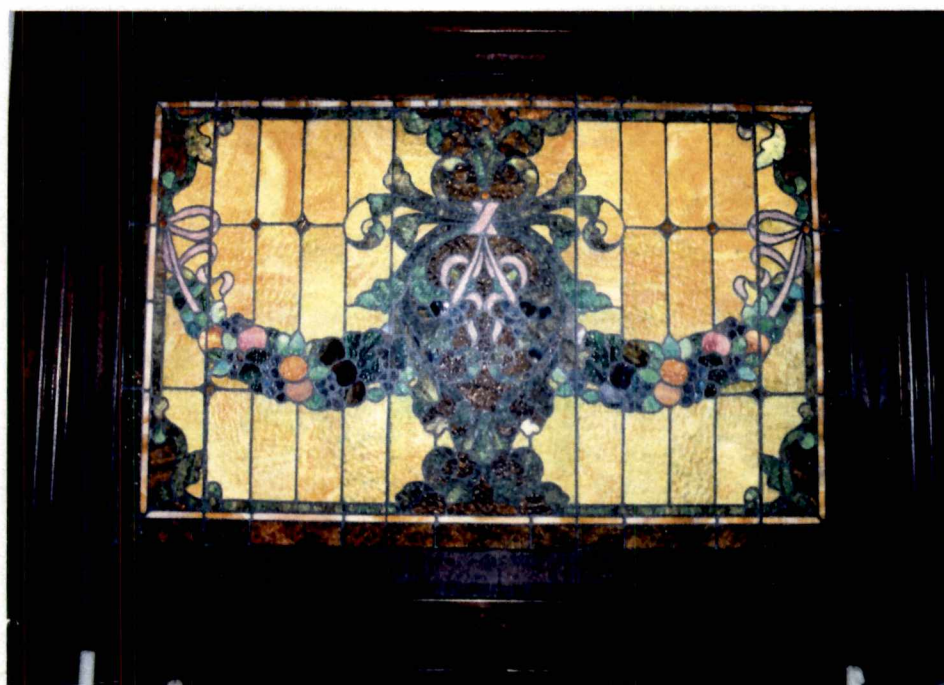


Figure 3.61. Stained Glass, Dining Room, George Helm Residence, Knoxville, Tennessee. Source: Authors' photograph.

The Helm house also contains beveled leaded glass. Examples of this type glass are in the main entry and in the sidelights of the door leading to the second floor porch (Figure 3.62). These sidelights are geometric in design combining the shapes of squares, ovals, and diamonds.

Doors. Based on limited evidence, the doors and the surrounding trim of homes designed by the Baumann Brothers were typical of those used after the turn of the century. The Camp house and the Helm house provide two example of these. A typical door style of the Camp house (Figure 3.63) is one comprised of six recessed panels of horizontal rectangles equal in size, and regularly spaced. The Helm house (Figure 3.64) displays a door made of two panels; the bottom being shorter than the upper panel. In both houses, the trim surrounding the doors are a smoothly planed casing. The upper portion of the trim is applied over the sidepieces.

Two examples of door hardware are those found in the Helm house. Typically the most decorative hardware was placed on the front door. This holds true for the front door of the Helm house (Figure 3.65). Here the keyplate contains decorative detail around a rectangular plate and crystal knob. The hardware on the other doors would usually be less ornate. An example is the hardware on a bedroom door of the Helm house (Figure 3.66). Although the keyplate is less ornate than that of the front door, the knob itself

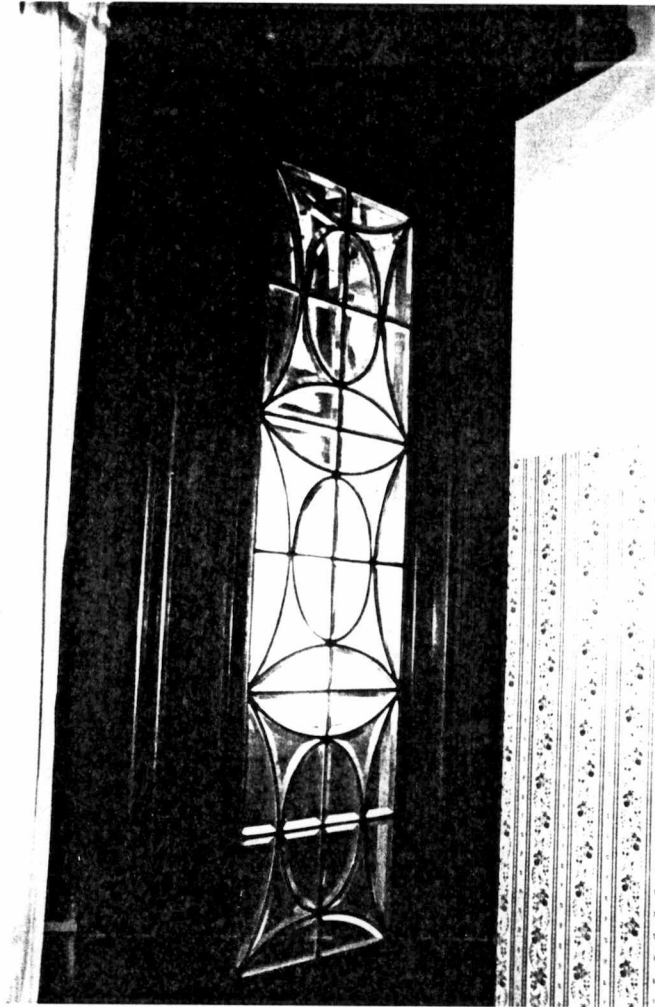


Figure 3.62. Beveled Glass, Doors to Second Floor Balcony, George Helm Residence, Knoxville, Tennessee, Source: Author's photograph.



Figure 3.63. Door, George Camp Residence, Knoxville, Tennessee. Source: Author's photograph.



Figure 3.64. Door, George Helm Residence, Knoxville, Tennessee. Source: Author's photograph.



Figure 3.65. Door Knob and Back Plate, George Helm Residence, Knoxville, Tennessee. Source: Author's photograph.



Figure 3.66. Decorative Brass Door Knob, George Helm Residence, Knoxville, Tennessee. Source: Author's photograph.

is richly decorated.

Floors. Typically flooring was either of wood, linoleum, tile and, on occasion, carpeting. Based on evidence from photographs and descriptions of demolished structures and also extant examples, homes designed by the Baumann Brothers during this period typically had wooden floors throughout the house with the exception of linoleum or tile in kitchens and bathrooms. Because the Helm house was a showcase of tilework, many areas within the house have masterfully executed tile floors. Giving the impression of a carpet runner, the tile floor in the airlock front entry runs the width of the space (Figure 3.67). The pattern incorporates a field of medium green tile with white grout surrounded by a white tile background border of interweaving medium green and pale green tiles.

The kitchen of the Helm house also has a tile floor (Figure 3.68). Here a field of terra cotta tile is bounded by a border. Within a white tile background, the border contains terra cotta, yellow, green and white tiles laid in a pattern reminiscent of Mayan motifs.

In addition, all the bathrooms of the Helm house have tile floors. The tile floor in the toilet on the first level is executed in grey, green, terra cotta and white tiles (Figure 3.69). Laid in a pattern with field, border and center field motifs, this floor gives the impression of wall to wall carpeting.



Figure 3.67. Ceramic Tile Floor, Air Lock Entry,
George Helm Residence, Knoxville, Tennessee.
Source: Author's photograph.



Figure 3.68. Ceramic Tile Floor, Kitchen, George Helm Residence, Knoxville, Tennessee. Source: Author's photograph.



Figure 3.69. Ceramic Tile Floor, Toilet, George Helm Residence, Knoxville, Tennessee. Source: Author's photograph.

The tile floor of the bathroom shared by the two east bedrooms is a remarkable work of craftsmanship. The floor is alive with pattern done in various shades of greens, yellow and white. The tile floor of the other upstairs bathroom (Figure 3.70) gives the impression of two area oriental rugs placed end to end. Laid to suggest geometrical floral motifs, both patterns use a combination of dark, medium and light greens with terra cotta and white providing color contrast.

Walls. Although plaster was the most commonly used wall treatment, other wall treatments were observed in homes designed by the Baumann Brothers after the turn of the century. For instance, wood panelling is observed as a wall treatment in the Helm house. The walls of the dining room of the Helm house (Figure 3.71) are lined with tobacco stained cherry paneling.¹⁰⁴ This panelling extends a height of nearly six feet and is capped by a plate rail supported by small brackets placed above each stile. The panelling consists of recessed panels of which the bottom panel measures four feet in height and the upper panel a height of eighteen inches.

Similar to the walls of the dining room of the Helm house were the dining room walls of the Callahan house (Figure 3.72). The walls of this room were lined with wood

¹⁰⁴Ibid.



Figure 3.70. Ceramic Tile Floor, West Bathroom, George Helm Residence, Knoxville, Tennessee. Source: Author's photograph.

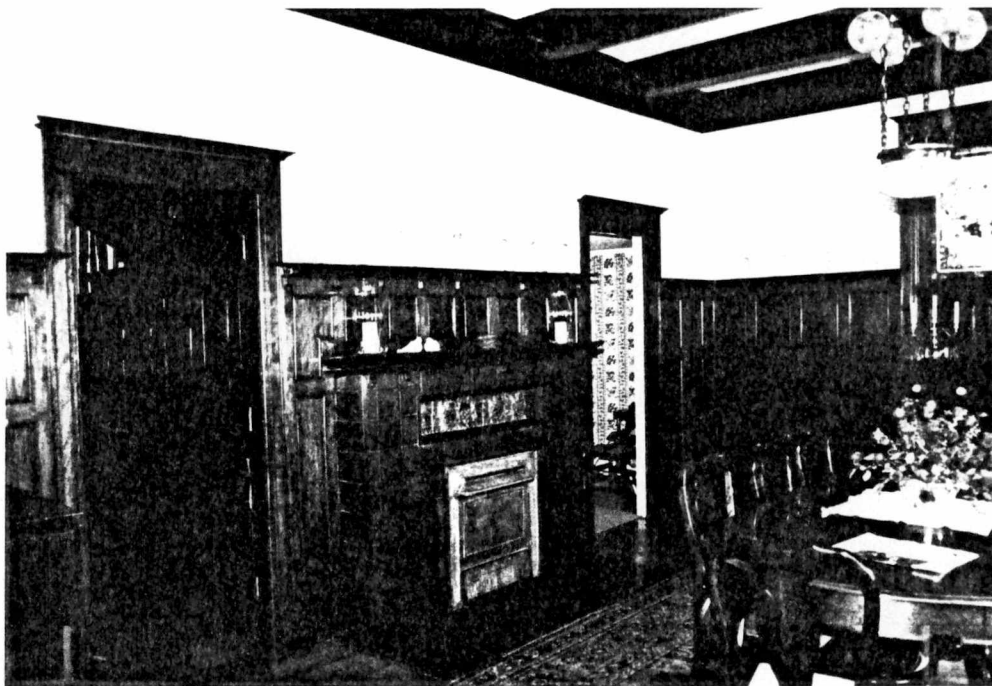


Figure 3.71. Wall Panelling, Dining Room, George Helm Residence, Knoxville, Tennessee. Source: Author's photograph.

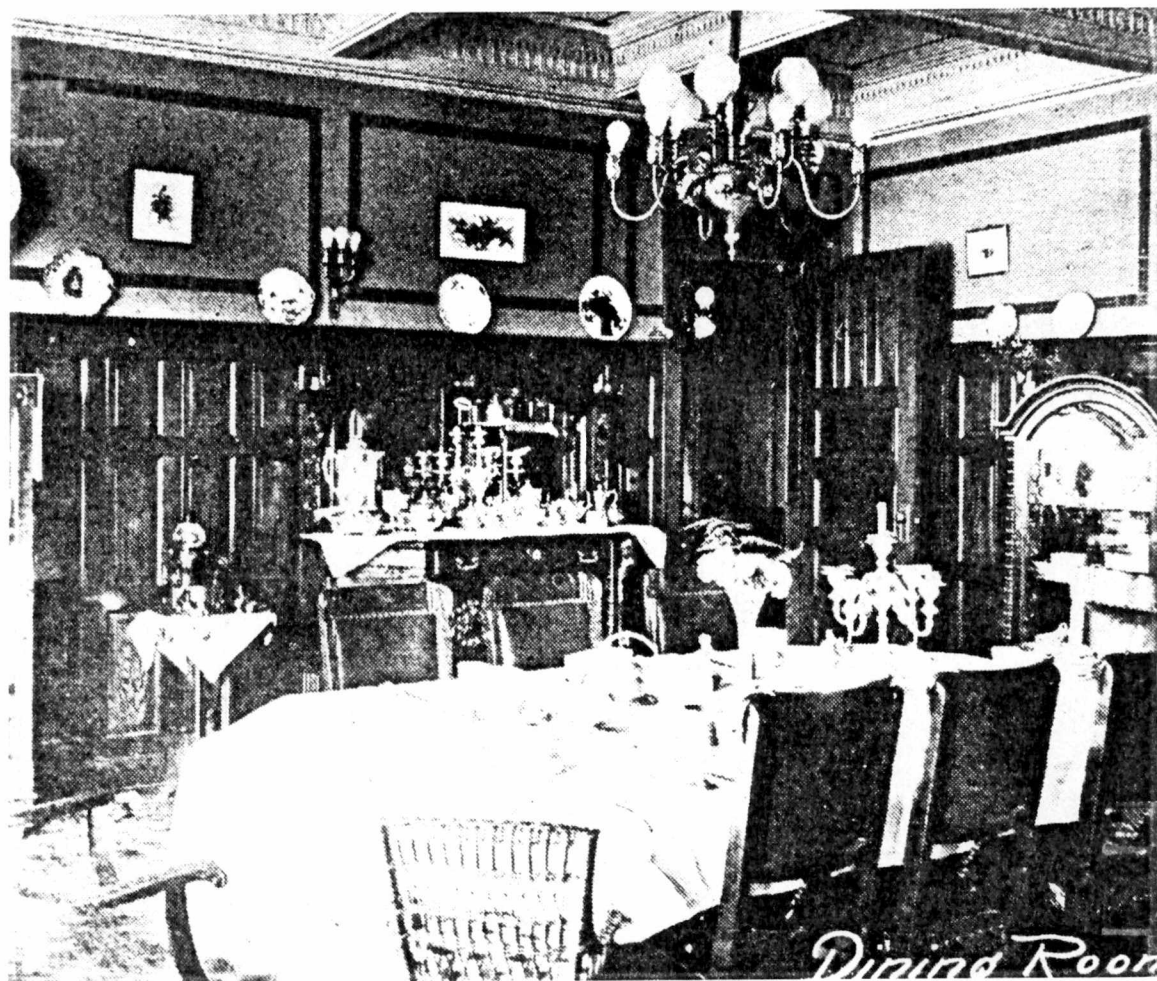


Figure 3.72. Dining Room, George Callahan Country Residence, Dante, Tennessee (demolished). Source: Souvenir History of Knoxville (Knoxville, 1889), np.

panelling which, as depicted in the photograph, appears to extend nearly six feet up the wall in an arrangement of three vertical panels. The paneled area was then capped by a plate rail. The area of the wall between the plate rail and the frieze was treated with an arrangement of simulated rectangular panels. Although the material used is unknown, it possibly could have been wallpaper with applied paper rectangles, paint with applied wooden rectangles or a combination of these.

In addition to panelling on the walls, the Helm house also used tile on the walls, oftentimes extending half or three-fourths up the wall. This application is observed in all three bathrooms of the Helm house.

To a height of fifty-three inches, the walls of the first floor toilet (Figure 3.69) are covered in a tile colored to give the impression of the sky. This tile fades from light to dark to white very much like the sky. An olive green base tile marks the junction between the tile wall and the tile floor.

The walls of the east bathroom (Figure 3.73) are tiled to a height of seventy-three inches. The lower twenty-four inches are comprised of turquoise glazed tile. The remaining forty-nine inches is comprised of a band of drab green tile at the lower portion. Above this band is a series of vertical rectangles spaced within a white tile field. These are drab green comprising a scroll motif and



Figure 3.73. Ceramic Tile Walls, East Bath, George Helm Residence, Knoxville, Tennessee. Source: Author's photograph.

are bordered by turquoise tile. (Figure 3.74) The uppermost part of the tile wall is a border consisting of white tiles placed in zig-zag pattern within turquoise tiles and capped by an olive green tile.

The tile walls of the west upstairs bathroom of the Helm house (Figure 3.70) are less intricate than the tiled walls of the east bath. The tiled area comprises fifty-five inches of the height of the wall. Turquoise tile are used at the base and cap and a pale purple glazed tile is used as the field. Within this field are geometric patterns executed in white and gold tiles. The thin white tile are laid in a pattern in which a square and rectangle overlap. A gold tile is used at the points of overlap and at the corners of the square and rectangle. (Figure 3.75)

Ceilings. The early years of the twentieth century made reference to the beams used in early American homes. Although more refined than the rustic beams of early America, an example of this application is the beamed ceilings throughout the social rooms of the Helm house. The ceilings in the main hall and the reception room to the right of the main hall display the most ornate of the beams used. (Figure 3.76) Here a network of intersecting beams supported by columns function both decoratively and structurally. The beams are carved along their edges in a bead and reel pattern and contain a fielded panel along their undersides.



Figure 3.74. Ceramic Tile Wall Detail, East Bath, George Helm Residence, Knoxville, Tennessee.
Source: Author's photograph.

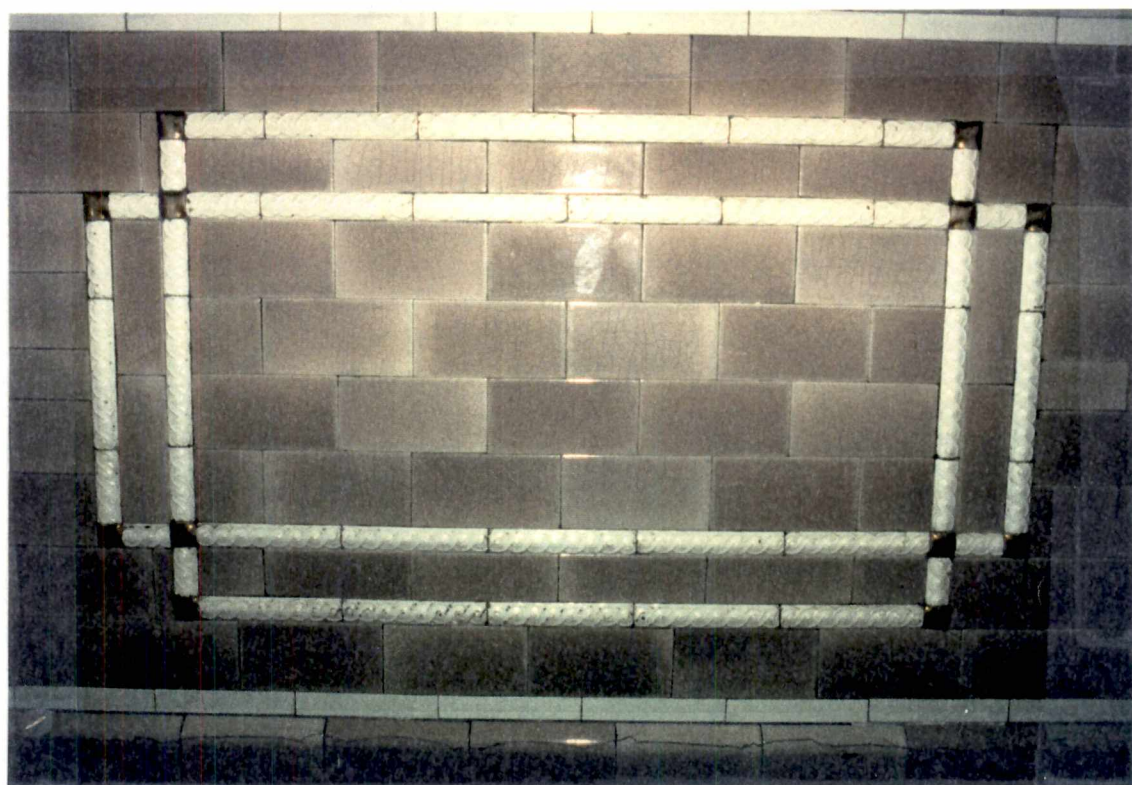


Figure 3.75. Ceramic Tile Wall Detail, West Bath, George Helm Residence, Knoxville, Tennessee.
Source: Author's photograph.

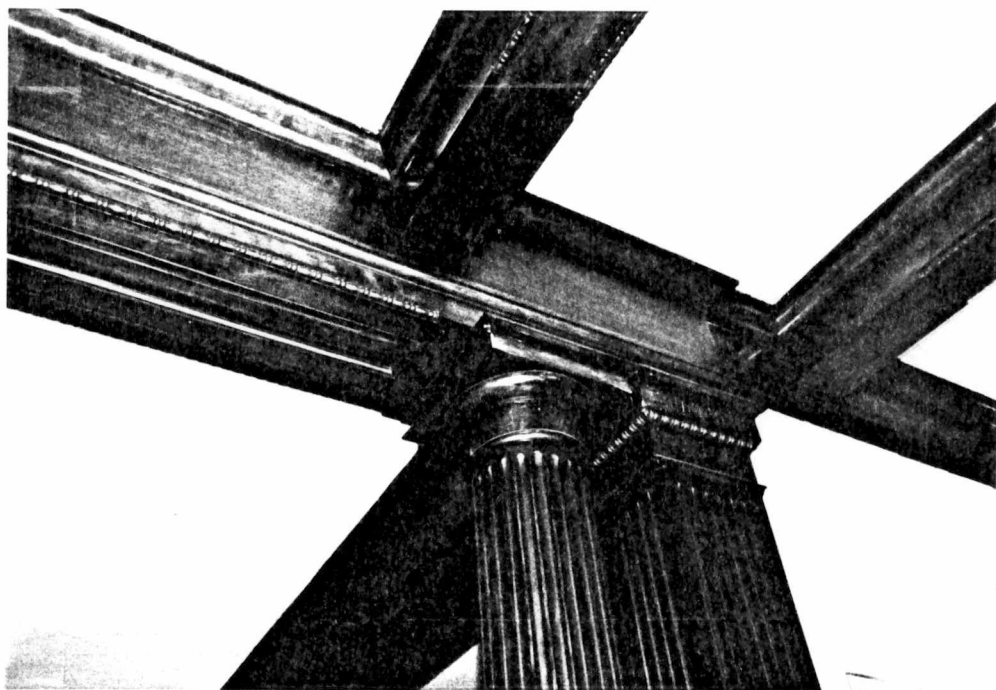


Figure 3.76. Beamed Ceilings, George Helm Residence, Knoxville, Tennessee. Source: Author's photograph.

Wood Ornamentation. With the stress on simplification after the turn of the century, the superfluous ornamentation of the Late Victorian period was avoided. Interiors of the early twentieth century were more refined and employed classical ornamentation. In addition to classically ornamented staircases with the systems of columns and beams, the Baumann Brothers proved their ability to design classical style ornamentation throughout the Helm house. A system of pilasters and entablatures is used throughout the first floor at the openings of the social rooms. On both sides of the doorway between the reception room and the dining room of the Helm house are fluted pilasters with capitals having fretwork carving and egg and dart on ovolo molding (Figure 3.77); these provide visual support for a complete entablature with dentilated cornice. These pilasters flank the opening in which a set of sliding pocket doors are located.

The columns in antis are positioned at the openings into the reception room and the sitting room. The fluted columns are topped with very simple capital reminiscent of the Tuscan order, whereas the upper portion of the fluted pilasters are comprised of a fret pattern and egg and dart on ovolo molding.

Built-In Units. As was typical, built-ins were still used in dining rooms, butler's pantries, kitchens and in the recesses beside fireplaces. The Camp house includes bookcases designed within the recesses of the fireplace in



Figure 3.77. Doorway from Reception Room to Dining Room, George Helm Residence, Knoxville, Tennessee. Source: Author's photograph.

the library. (Figure 3.78) Simply designed, these bookcases are approximately five feet tall and 14" deep. They contain four wooden shelves behind divided-light glass doors.

In addition, the butler's pantry in the Camp house is furnished with a large built-in cupboard. (Figure 3.79) Standing approximately eight feet tall, the cupboard contains drawer and cabinet storage. Below an open surface are two large drawers, side by side, and open shelf storage behind doors below the drawers. Above the open surface, are shelves behind recessed paneled doors. The lower panel of the door is comprises of wood and the upper, smaller panel is glass.

Although no visual evidence has been found to provide details, numerous built-in units, as indicated on the plans, were designed within the Woodruff house (Figure 3.15, p. 252) and the Callahan house (Figure 3.16, p. 253). Within the Woodruff house were designed bookcases flanking the fireplace in the library, cabinetry in the butler's pantry as well as built-in sinks with drain boards in the kitchen and butler's pantry. Furthermore, built-in cabinetry in both upstairs bathrooms provided storage for necessary toiletry items.

The Callahan house also included various built-in units including the seating within the nook in the library, on the landing between the first and second floors of the staircase and the bay area in the dining room. Also within the dining

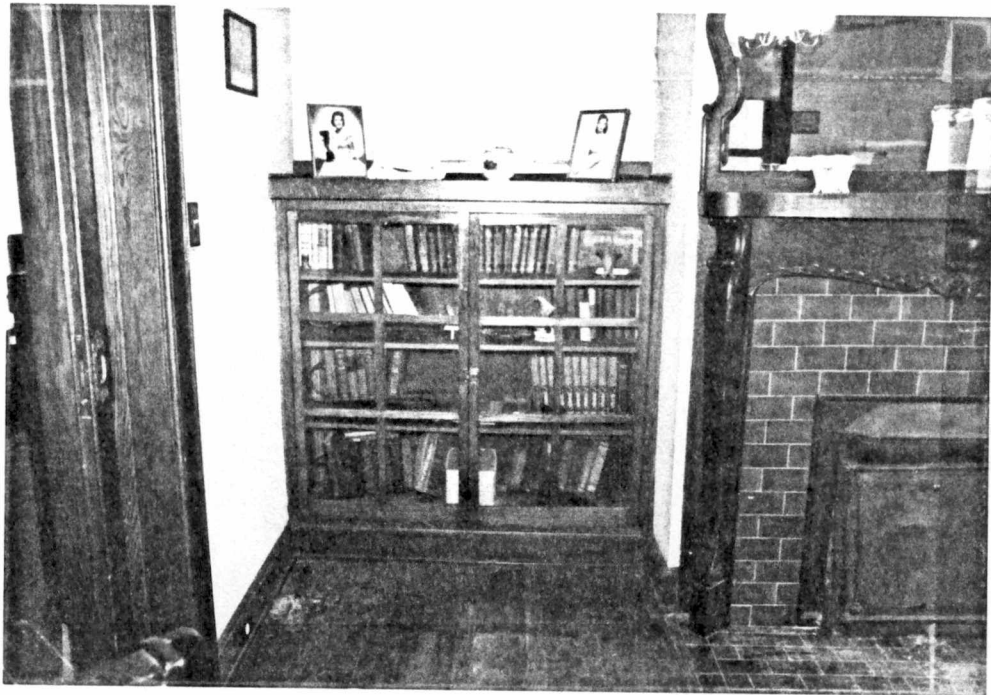


Figure 3.78. Built-In, Library, George Camp Residence, Knoxville, Tennessee. Source: Author's photograph.



Figure 3.79. Built-In, Butler's Pantry, George Camp Residence, Knoxville, Tennessee. Source: Author's photograph.

room to the left of the fireplace was designed a china cabinet as well as a cupboard in the passage between the dining room and the kitchen.

IX. CONCLUSION

Based on limited evidence, the findings as revealed through original plans by the Baumann Brothers, extant interiors and other documentary evidence support the premise that the Baumann Brothers designed residences with interiors typical of the periods during which they were designed. As determined by this study, it is obvious that the Baumann Brothers were accomplished in their ability to design the exterior of houses in the styles prevalent during the Late Victorian period and the early years of the twentieth century. As important, they designed the interiors of these homes with room arrangements and spatial requirements typical of the periods.

As revealed in this study, there existed a consistency of spatial arrangement within the homes designed by the Baumann Brothers during the Late Victorian period. The typical arrangement included the entry hall with adjacent parlor. In addition to the parlor was a library/sitting room. The parlor shared a common wall with the dining room. This wall either contained a fireplace for one or

both rooms or an opening, with or without doors, from one space to the other. Adjoining the dining room was the kitchen, by way of a pantry. Besides the kitchen, the rear of the house contained a back staircase. Upstairs were the bedrooms and one or two bathrooms. Although there were variations on this arrangement according to the size of the house, the basic layout was the same.

This study revealed that the Baumann Brothers were quite successful in designing homes which exteriors were in keeping with those typical after the turn of the century. However, the interiors were not always in keeping with their exterior style, but were more often a combination of features from the Late Victorian period and the early twentieth century.

As indicated in the original plans by the Baumann Brothers, labeling of rooms within the home began to change, the entry hall became the main hall with a hall extending to the rear of the house. The parlor was also labeled the reception room. And the pantry of the Late Victorian period became the butler's pantry after the turn of the century.

Based on the national trends, after the turn of the century, the kitchen was typically smaller than those of the Late Victorian period. However the kitchens designed by the Baumann Brothers were relatively the same size as those which they had designed during the Late Victorian period. Nationally, the use of the back stair had become obsolete,

but was still incorporated into the designs of the Baumann Brothers.

Typical of the era as a whole, homes designed by the Baumann Brothers during the early twentieth century incorporated spaces necessary to make the residence more efficient. Although, they had incorporated closets in the homes of the Late Victorian period, they began to include closets in bathrooms, walk-in pantries in the kitchen, and specialized storage areas throughout the house.

Within the interiors designed by the Baumann Brothers during the Late Victorian period and after the turn of the century were architectural features which characterized the periods.

Staircases, fireplaces/mantelpieces, doors, moldings, stained glass, wood ornamentation, and built-ins and cabinetry were important elements within the overall design of these homes. In addition, the treatment of floors, walls, and ceilings, in various ways, provided additional means for achieving the "required" interior.

CHAPTER 4

CONCLUSION

Although Joseph and Albert Baumann had worked together in Joseph's architectural office as early as 1882, they formed The Baumann Brothers architectural firm in 1887 and practiced until 1913. During this time, cities all across America, including Knoxville, experienced two major architectural periods. The Late Victorian period occurred from the 1870s to 1900 and was a reaction against the eclecticism of the previous High Victorian period. Within this period, such architectural styles as Richardsonian Romanesque, Queen Anne and Shingle were prevalent. The Baumann Brothers have been credited for designing a number of homes in Knoxville in these three styles.

As a reaction against the styles of the Late Victorian period, the styles prevalent after the turn of the century were simple, symmetrical and based on early American tradition. The Colonial Revival and Classical Revival styles were the predominant styles of this period. Reflecting the national trends, the Baumann Brothers' residential designs of this period were predominantly in these two styles.

As indicated in their commissions book, the Baumann Brothers designed residences for over 300 individuals. As indicated in 1910, "Eighty percent of the handsomest

buildings in the city are the creation of the Baumann Brothers." ¹ Provided in the Baumann Brothers' commissions book were the names of some of Knoxville's most prominent leaders and business men. However, also included were the names of numerous blue collar workers and middle-class citizens. Regardless of occupation, these individuals employed the Baumann Brothers to furnish plans for their homes. These homes were built in all areas of Knoxville and outlying areas during the last two decades of the nineteenth and first two decades of the twentieth centuries.

The strides made in the area of transportation had an immense bearing on housing and related construction during the Late Victorian period and after the turn of the century. Having a significant effect both nationally and locally, the railroads provided the network for a changing economy, mass market and the greater mobilization of people. The influx of people into Knoxville during the late 1880s and the early 1890s, provided an unprecedented opportunity in the housing and construction industry which resulted in record housing starts. These years saw the greatest number of commissions executed by the Baumann Brothers.

In addition to the railroads bringing people into

¹Greater Knoxville - Illustrated (Knoxville, Tenn,: The American Illustrating Co., 1910), 107.

Knoxville from across the country were the improved transportation systems within and to the outskirts of the city. Knoxville's local rail and trolley system was the impetus for outward growth into suburban areas. The Baumann Brothers designed suburban homes located in Fountain City to the north, Holston Hills to the east, Sevierville Pike to the south and along Kingston Pike to the west.

Included among the entries in the Baumann Brothers' commissions book were the listings of 33 women who commissioned the Baumann Brothers to furnish design work. Although conclusive evidence has not been found for all of these entries, of those for which the location and construction date have been determined, nearly half commissioned the Baumann Brother's while their husbands were alive. It has not been determined why names of wives names were listed in the commission book and not the names of husbands.

As revealed through this study, the majority of the residences designed by the Baumann Brothers in Knoxville during the Late Victorian period were executed in the Queen Anne style. Based on limited examples, it is apparent the Baumann Brothers also designed in the Richardsonian Romanesque and Shingle styles.

The residences designed by the Baumann Brothers, regardless of style, were representative of others constructed across the nation during the period. Advances made in communication and the transference of information

and influences across the nation led to stylistic trends prevalent nationwide. It was determined that the Baumann Brothers subscribed and acquired numerous periodicals and other publications providing them the opportunity to stay abreast of prevalent design trends. Such periodicals as American Architect and Building News, Inland Architect, and Scientific American, as well as publications by W.T. Comstock, A.J. Bicknell, and George Barber combined a variety of residential designs and plans with useful advice and instructions on building and construction as well as trends and methods of design and decoration of the day. These sources, all determined to have been purchased by the Baumann Brothers, varied in their influences on the Baumann Brothers' designs.

Typical of homes designed by the Baumann Brothers as well as those across the country was the manipulation of materials and decorative elements on the facade to achieve the particular style. Reflecting the national trends, the residences designed by the Baumann Brothers during the Late Victorian period displayed irregularly shaped plans, steeply pitched, multi-gabled roofs, and ornamentation ranging from simple to quite elaborate. The styles represented were Richardsonian Romanesque, Queen Anne and Shingle style.

Interiors of the homes designed during the Late Victorian period were representative of the period as a whole with only minor variations. Spatial arrangements

included the entry hall and adjacent parlor. A less formal library/study was placed beyond the entry hall. Whereas in the larger homes, a library and sitting room were both included. The dining room shared a common wall with the parlor and had access to the kitchen through an area referred to as a pantry. The back area of the house contained the back staircase. Upstairs were bedrooms and one or two bathrooms.

The Baumann Brothers included the following as both decorative and functional elements: staircases, fireplaces/mantelpieces, stained glass, doors, moldings, built-ins and cabinetry. Furthermore, the treatment of floors, walls, and ceilings provided additional methods to enhance the interiors of these homes.

After the turn of the century, the Baumann Brothers continued to design in the styles of the Late Victorian period. However, the majority, as indicated by map outlines, photographic and other visual evidence as well as extant structures were characteristically similar to styles of the early twentieth century. Reflecting the national trends, the residences designed by the Baumann Brothers in the styles of the early twentieth century eliminated the overzealous use of decoration and ornamentation as well as the unusual shapes typical of the designs of the Late Victorian period.

Based on limited evidence, the interiors of these homes

tended to have a combination of Late Victorian features and early twentieth century elements. Nomenclature for rooms, as noted on original plans which appeared in Architecture: A Monthly Magazine, are different after the turn of the century compared to those of the Late Victorian period. For instance, the entry hall became the main hall with a narrower hallway extending to the rear of the house. The parlor was labeled as the reception room, and the pantry of the Late Victorian period became the butler's pantry.

Although the Baumann Brothers incorporated closets in the bedrooms of the homes designed during the Late Victorian period, as well as after the turn of the century, they began to include closets and other storage areas throughout the house after the turn of the century. Closets were designed in bathrooms, pantries included in kitchens, and specialized storage areas in other parts of the house became common after the turn of the century.

The architectural features of the homes designed by the Baumann Brothers after the turn of the century were similar to those of the Late Victorian period. Staircases, stained glass, doors, moldings, built-ins and cabinetry continued to be used. Although evidence indicates that mantelpieces similar to those used in the Late Victorian period continued to be used after the turn of the century, simpler style mantelpieces were also used. Late Victorian treatments for floors, walls and ceilings continued to be used as well as

new treatments.

Undoubtedly, the Baumann Brothers were responsible for a substantial number of residences constructed in Knoxville between 1887 and 1913. Perhaps their success was due in part to their belief in what a house should be. An article, included in their publication, Architecture, A Monthly Magazine, provides some insight into their design philosophy.

First, an artistic exterior is essential; no extremities should exist in the architecture and knowledge of this important feature is only attained by practical experience. Care should be exercised in locating rooms and windows and all of the natural advantages of the site should be retained. With an experienced architect a house may contain artistic features without additional expense to the client.

Besides an artistic exterior, it is equally important to have a strong interior, that is, plenty of closets, linen-drawers, dressers, etc., well shaped bedrooms and large and well arranged living rooms and convenient access throughout the house.

These desirable results are only to be had by employing an architect of skill and experience.²

²Architecture: A Monthly Magazine 1 no. 3 (February 1906): n.p.

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APPENDICES

APPENDIX A

BAUMANN BROTHERS' COMMISSIONS BOOK ENTRIES
INCLUDING BRIEF DISCUSSION OF EACH

APPENDIX A

The following is a list of the residential work as entered in the original Baumann Brothers commissions book. These include entries dating between 1887 and 1913 for which a Knoxville location is given as well as those for which no location is noted. A single asterisk (*) denotes commission entries for which construction date, location, and other documentary evidence provided substantiating evidence of the residences designed by the Baumann Brothers. A double asterisk (**) indicates commission entries for which construction date and location have been established and for which significant visual and written documentation has been uncovered; these are included in the text of this dissertation.

In some instances, a client had other types of design work done by the Baumann Brothers in addition to residential work. When this occurs, the commission entry indicating this work is also included with the entry for the residential work.

In some instances, multiple residential commission entries occurred for one individual. Although it is possible that all the entries referred to the same structure, all the commission entries, as they appeared in the commission book, are included in this appendix.

Akers, E.A.

Cottage, Frame

P.

It was determined through the city directories that Edwin A. Akers, auctioneer and owner of Akers Auction House, resided at three different addresses during the study period. However, due to a lack of additional documentary evidence, it is impossible to ascertain which, if any, of these addresses was that of the structure commissioned by Mr. Akers.

Albers, A.J.	Residence	Locust & Main	Plans
Albers, A.J.	City House	Locust Street	4 Elev. Roof & Found. Plans
Albers, A.J.	Residence	Fifth Ave.	

As indicated in the city directories, Andrew J. Albers, partner in Sanford, Chamberlain & Albers Co. - wholesale drugs, resided at 123/603 W. Main Avenue before 1887 and continued his residency there until at least 1913. Furthermore, in the earlier cash ledgers of Joseph Baumann, reference was made in 1882 to a new dwelling for A.J. Albers. Based on this information, it is likely that the commission indicating plans for a residence on Locust and Main was undertaken prior to 1887.

* Allen, John M. Residence Dandridge Pike P.

In an 1890 newspaper article about the current work of the Baumann Brothers, reference was made to the "modern 12-room suburban residence; with broad verandas, for J.M. Allen; Cooley Bros., contractor." (Knoxville Journal, 13 April 1890) As indicated in the city directories, J.M. Allen, president of the YMCA and partner in Boyd, Allen & Co., wholesale and retail furniture, carpets, house furnishings and good, first occupied the residence at 1669 Dandridge Pike "Mtn.View" in 1890, before which time he had resided at 173 W. Cumberland Avenue.

Allen, Sam B.	Residence	Knoxville	Plans	5-1900
Allen, Samuel B.	Residence	Knoxville	Plans	1909

Although there were no listings before 1900, it was determined through the city directories that Sam Allen, salesman and vice president of John M. Allen Co., boarded at 1669 Dandridge Pike, the home of John Allen, between 1900 and 1907. In addition, the 1910 city directory indicated a new address of 719 Saxton. However, it is impossible, due to a lack of additional documentary evidence, to ascertain if this was the address of the residence referred to in the 1909 commission.

* Anderson, Lem. A. Cottage Knoxville, Tenn. Plans

As indicated in the city directories, Lemiel Anderson, clerk for Jim Anderson Co., grocers, boarded at various addresses in Knoxville from 1888 until 1901. The 1901 edition of the city directory provided the first listing of the residence at 407 Richards as occupied by Lemiel Anderson. He continued to reside at this address until 1913.

Anderson, Mrs. Mary Cottage, Frame P.

Although the city directories indicated a 608 Alabama address for Mrs. Anderson, these listings were not consistent from year to year. This inconsistency and the lack of additional documentary evidence makes it impossible to determine a date and location of the cottage designed for Mrs. Anderson.

* Andes, Geo.S. Residence W. Cumberland Ave. P. 1892

George Andes, general manager and later president of Knoxville Knitting Mills, made payments to the Baumann Brothers between November 1892 and November 1894. The residence was built on property given to Mary C. Andes, George's wife, by her father and mother, James and Jeanette Cowan on September 16, 1892. This property, 1643 W. Cumberland Avenue, was a portion of Mr. Cowan's larger estate and was located at the corner of Cumberland Avenue and 17th Street. (Knox County Warranty Deed, Book 133 (September 16, 1892), 428)

Arnstein, M.B.	Residence	Laurel Ave.	P&D
Arnstein, M.B.	Residence & Alt.	Laurel Ave.	P&D

As indicated in the city directories, Mr. Arnstein, owner of M.B. Arnstein & Co. (dry goods, millinery, dressmaking, etc.), lived at 1408 Laurel Avenue between 1903 and 1908 and at 1625 Laurel Avenue between 1909 and 1935. However, indicated in the cross reference section of the city directories are others who resided at each of these addresses before the Arnsteins. Based on this information, these addresses most likely were not those at which houses designed by the Baumann Brothers were located. Furthermore, a lack of any additional information makes it impossible to draw conclusions concerning these entries.

* Ashe, G.J.	Residence	5th Ave.	Plans
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G.J. Ashe, partner in Fitzgerald & Ashe, whole-sale liquors, purchased a lot on Fifth Avenue and Lamar St. in 1895. (Knox County Warranty Deed, Book 137 (1895), 247.) The date of this purchase corresponds with the occupation of the residence, as indicated in the city directories, at 200 E. Fifth Avenue by Gregory J. Ashe in 1895.

Atkin, C.B.	Cottages	Oakwood	P.	1901
Atkin, C.B.	Cottages	Oakwood	P.	1902

Clay Brown Atkin was the developer of Oakwood, a community which he built for the workers in his factories. It is likely, as the commission entries suggested, that the Baumann Brothers furnished plans for cottages which were constructed in Oakwood. However, no specifics concerning these cottages have been determined. For more information on Oakwood see Kevin David Kane, "Oakwood: Knoxville's Industrial Suburb of the Labor Aristocracy, 1902 to 1917 (Thesis: University of Tennessee.)

Aurin, C.A. Residence Knoxville, Tennessee P&D

No evidence has been found aside from the listings in the city directories which indicated that Charles A. Aurin, resided at 172/404 N. Broadway prior to 1887 until 1900 and at 912 E. Main Avenue from 1901 until his death in 1908. Due to a lack of documentary evidence, it cannot be ascertained which, if either, of these addresses was the location of the residence commissioned by Mr. Aurin.

Austin, R.W. Residence Knoxville, Tennessee P&D

Although no listings were provided in the city directories before 1894, it was determined that Richard W. Austin, lawyer, U.S. Marshall and State Representative, resided at six different addresses between 1894 and 1911 before moving to Washington D.C. However, due to a lack of additional documentary evidence, it is impossible to ascertain which, if any, of these addresses was that of the structure commissioned by Mr. Austin.

Bachman, Rei. N. Residence Plans

After a comparison with entries in the cash ledger, it was determined that this commission entry was most likely for Rev. N. Bachman and not Rei. N. Bachman. Furthermore, the city directories did not include any listings for Rev. N. Bachman but did include listings for Rev. R.L. Bachman between 1897 and 1902. In addition, no deeds were found indicating the purchase of any property in Knoxville or Knox County by Rev. N. Bachman.

* Bailey, Mrs. Adelia Residence E.Magnolia Ave. P.

As indicated in the city directories, Mrs. Adelia Bailey, widow of William C., first occupied the residence at 109 E. Park/Magnolia Avenue in 1898, before which time she had resided at 416 Union. Mrs. Bailey resided at 109 E. Magnolia Avenue until 1913.

* Baker, L.M.G. Residence Middlebrook Pike P. 1898
 Baker, L.M.G. Residence Middlebrook Pike P&D 1920

Although no exact location has been determined, the city directories, which first showed a Middlebrook Pike address for L.M.G. Baker, a lawyer with Webb, McCLlung & Baker, in 1900, referred to the residence as "Ilse."

Baum, Chas. Cottage Knoxville, Tenn. Plans

Although Charles Baum, florist, resided at four different addresses during the research period, because no other information has been found, it is impossible to determine which, if any, of these addresses was that of the cottage commissioned by Mr. Baum. In addition, it is possible that this commission may have been done before 1887 based on an entry in the earlier cash ledgers of Joseph Baumann which indicated "plans for [a] dwelling house" were done for Chas. Baum in 1882.

** Baumann, A.B. Sr. Floor Plans Res. N.4th Ave. Plans
 Baumann, A.B. Sr. Residence 840 N.4th Ave. Plans
 Baumann, A.B. Sr. Stable 840 N.4th Ave. Plans
 Baumann, A.B. Sr. Rem. Res. 840 N.4th Ave. P. 1902
 Baumann, A.B. Sr. Residence 838 N.4th Ave. P. 1909
 Baumann, A.B. Sr. Residence Fort Sanders Plans
 Baumann, A.B. Sr. Residence W. Clinch Ave. Details
 Baumann, A.B. Sr. Garage W. Clinch Ave.
 Baumann, A.B. Sr. Office Cabinets 813 1/2 Market St.
 Baumann, A.B. Sr. School Work

As indicated in the cash ledger, Albert Baumann, made a \$131.37 payment to his architectural firm on January 3, 1894 "for plans." As indicated in the city directories, A.B. Baumann moved from 831 Deery Avenue to 840 N. Fourth Avenue in 1894. (See Chapter 3 for additional discussion.)

** Baumann, J.F.	Residence	Dury St.	Plans
Baumann, J.F.	Cottage		Plans
Baumann, J.F.	Residence	Knoxville, Tenn.	Plans
Baumann, J.F.	Stable	N. 3rd Ave.	Plans
Baumann, J.F.	Desk		

As indicated in the city directories, Joseph Baumann resided at 534 W. Fifth Avenue before 1895, and began to occupy the residence at 809 N. Third Avenue in 1895. (See Chapter 3 for additional discussion.)

Baumann, W.F.	Cottage	W. 5th Ave.	P.
Baumann, W.F.	Cottage	City	Plans

It is not known to which W.F. Baumann these commissions referred. Although William F. Sr. died before 1887, the city directories indicated that William F. Jr. resided at 82/518 Jacksboro Pike (his mother's home) during the entire study period from 1887 (and before) to 1913 (and possibly after).

Beaman, T.L.	Residence		P.
Beaman, T.L.	New Porch	Washington Pike	Plans 1919

As indicated in the city directories, Timothy L. Beaman, manufacturer of car fare boxes, insurance agent bookkeeper and accountant, resided at 165/809 N. Morgan before 1887 to 1913 (and possibly after). It was determined from Warranty Deed, Book Y3, p.162, that this property was purchased in 1883. It is likely that the commission for T.L. Beaman's residence was undertaken prior to 1887.

Beeler, W.D.	Cottage	Knoxville, Tenn.	Plans
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There were no listings in the city directories for W.D. Beeler before 1904. However, between 1904 and 1912, William D. Beeler, cabinetmaker and clerk at Brown Trading Co., resided at eight different addresses. In addition, no deeds were found indicating Mr. Beeler had purchased property in Knox County or Knoxville before 1913.

Bell, R.H. Cottage 840 N. 4th Ave. Plans 1896

The address as provided in this entry is most likely a typographical error since A.B. Baumann resided at 840 N. 4th Avenue. In addition, the city directories indicated that Rufus H. Bell, owner of a livery, sale and feed stable, never resided at this address, but instead resided at 150 W. Cumberland Avenue from 1887 to 1889 and on Washington Pike from 1890 until 1906. No listings were provided after this date. Furthermore, a \$75.00 payment made on November 10, 1894 does not correspond to the commission entry or a change of address.

** Blow, Peter Country Residence Blows Ferry P&D 1909

As indicated in the city directories, Peter Blow had "moved to country" by 1911, corresponding to the information given in the commission entry. (See Chapter 3 for additional discussion.)

* Borches, Jos.E. Residence Temple Ave. P&D

Although the city directories revealed an 838 Temple Avenue address as the residence of Jos. E. Borches, secretary and treasurer of Borches & Co., it did not appear until 1906.

Boyd, Mrs. Isabella Residence Dandridge Pike P. 1902

The city directories indicated that Mrs. Boyd, a partner in Allen, Stephenson & Co., took up residency at 1669 Dandridge Pike in 1900, after having resided at 76/402 W. Church Avenue from 1890 to 1898. However, John Allen's residence at 1669 Dandridge Pike had been designed by the Baumann Brothers in 1890. (See Chapter 3) Evidence has not been found to explain the discrepancies pertaining to this commission.

Boyd, Jno.L. Cottage P. 1901

It was determined that John L. Boyd, manager of Procter Coal Co., boarded at 212 E. Main Avenue from 1890 to 1905 and that he became the owner of this home in 1906. However, due to a lack of additional documentary evidence, it is impossible to ascertain if this address corresponds with the commission entry.

Bradley, H.L. Residence Plans

Two entries in the cash ledger totaling \$50.00 and made on October 1, 1887 and August 1, 1893 do not provide sufficient evidence in addition to the city directories listings to make conclusions concerning this entry. The city directories indicated that Horace L. Bradley resided at 124/516 Vine Avenue before 1887 until 1894. No city directory listings were given for Mr. Bradley after 1894. In addition, an 1881 entry in Joseph Baumann's earlier cash ledger referred to a "dwelling house" for H.L. Bradley. It is unknown, at this time, if this dwelling house and the residence referred to in the commission entry are the same.

Bradley, W.C.

Although no commission entry was given for W.C. Bradley, an 1889 newspaper article about the Baumann Brothers' current referred to the "complete and comfortable residence for W.C. Bradley, North Knoxville; Robert Bros. contractors." (Knoxville Journal, 4 August 1889) In addition, Mr. Bradley made a payment of \$56.50 to the Baumann Brothers on April 12, 1889. Corresponding to the 1889 date of both the newspaper article and the payment, the city directories indicated that W. Carlton Bradley, a clerk at Bradley & Haynes, shoes and hats, boarded at 21 Walnut before 1890 and resided at 26 Thompson Place from 1890 until 1894, after which no listings were given.

* Bradley, W.S.	Residence	Deery St.	Plans	4-1897
Bradley, W.S.	Add. to Res.	Knoxville	Plans	1909
Bradley, W.S.	Rem. Res.	Deery St.	Plans	1922
Bradley, W.S.	Cottage	Knoxville	Plans	

W.S. Bradley, a clerk with H.L. Bradley wallpaper and shades, was married to Elizabeth, Joseph's and Albert's sister. As indicated in the city directories, W.S. Bradley resided at 835 Deery beginning in 1898. The W.S. Bradley residence, located at 835 Deery, was "torn down" in 1981.

Brailey, C.	Residence	Plans
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No documentary evidence was found for C. Brailey. No entries in the cash book were made, no listings in the city directories of the study period were found, and no deeds indicating the purchase of property were located. Based on this lack of evidence, it is possible that the name is misspelled, or that it is a commission for a residence located elsewhere.

Brandau, J.F.	Residence	Knoxville, Tenn.	Plans
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No documentary evidence was found for this entry. The cash ledgers, the city directories or the deeds did not provide any information pertaining to J.F. Brandau.

Brandon, A.G.	Residence	Oak Grove	Plans
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No documentary evidence was revealed in the cash ledger, the city directories or the deeds pertaining to A.G. Brandon. It is possible, however, that this is a misspelling of A.G. Brandau who was credited in the cash ledger for \$100.00 in six entries between July 1892 and March 1894. However, A.G. Brandau was not listed in the commissions book.

* Branner, Mrs. E.C. Residence 838 N. 4th Ave. Plans

City directory listings indicated that Mrs. Branner moved from 113/517 Church Avenue, where she lived until 1889, to N. Fourth Avenue near the corner of Caswell (later referred to as 838 N. Fourth) in 1890. Then in an 1890 newspaper article regarding the current work of the Baumann Brothers, reference was made to "a large and well proportioned residence for Mrs. E.C. Branner on 4th Avenue; Hall, Miller & Brimer, contractors." (Knoxville Tribune, 13 April 1890)

Briscoe, Col. Dan Residence Walnut & Vine Ave. Plans

This commission was most likely done before 1887. The city directories indicated Col. Briscoe, partner in Daniel Briscoe Bro. & Co., resided at 110/502 Vine Avenue prior to 1887 until 1900. In addition, this property was purchased in 1885 as shown in Warranty Deeds, Books B4, p.554 and C4, p.456. However, the most conclusive evidence for a pre-1887 construction date was the article in the Daily Chronicle (Feb. 24, 1884) referring to "an elegant residence for Mr. Daniel Briscoe. This will also be erected on Vine Avenue. It will be somewhat on the same style as Mr. [E.E.] McMillan's, but a larger building."

* Briscoe, Mrs. E.C. Cottage Laurel Ave. Plans 1905

Mrs. E.C. Briscoe, Lula M., purchased a lot on Laurel Avenue from J.D. Cowan on November 1, 1905. (Knox County Warranty Deed, Book 200 (November 1, 1905), 463.) As revealed in the 1906 edition of the city directory, the residence at 1510 Laurel Avenue was "under construction." In addition, the 1907 edition of the city directory provided the first listing of the residence at 1510 Laurel Avenue as occupied by the E.C. Briscoe family.

Brown, Judge Geo. Residence Plans

It was determined through the city directories that Judge George Brown, lawyer and judge, resided at three different addresses during the study period. However, due to a lack of additional documentary evidence, it is impossible to ascertain which, if any, of these addresses was that of the residence commissioned by Judge Brown.

Brown, O.A. Residence Knoxville, Tenn. Plans

As indicated in the city directories, Otis A. Brown, secretary and treasurer of Knoxville Iron Co., resided at 1218 N. Broadway between 1887 and 1913, having moved from Tazewell Pike where he had resided the previous year. Due to a lack of additional documentary evidence and an article in the Daily Chronicle (April 3, 1881) referring to "plans and specs. for a dwelling house" for O.A. Brown, it is impossible to determine if this commission refers to the residence located at 1218 N. Broadway or the 1881 dwelling.

* Brownlee, J.T. Res. W. Hill Ave. Plans
Brownlee, J.T. Double House Church Ave. P&D 1904

J.T. Brownlee, secretary and general manager of Standard Knitting Mills, commissioned the Baumann Brothers to execute plans for a residence on W. Hill Avenue and a double house constructed in 1904 on Church Avenue. Based on listings from the city directories, Mr. Brownlee boarded at various addresses before 1900, after which date he resided at three different addresses before 1913. Between 1901 and 1903, J.T. Brownlee lived at 600 Asylum Avenue. However, he occupied the residence at 613 W. Church Avenue by 1904 and lived there until 1912. The 1913 edition of the city directory provided the first listing of 800 W. Hill Avenue as Mr. Brownlee's residence. Although both structures were constructed during the Post-Victorian period, as indicated by the outlines provided by the Sanborn-Perris Fire Insurance maps, both were more typically Late Victorian.

Broyles, E.A. Residence P.
 Broyles, Mrs. E.A. Residence Knoxville, Tenn. Plans

Four payments made by Mr. and Mrs. Edwin A. Broyles between June 1888 and March 1891 totaling \$ 227.45 were indicated in the cash ledger. Listings in the city directories indicated a new address on Fourth Avenue each year between 1888 and 1891. However, from 1891 to 1905, the Broyles resided at 159/749 N. Fourth Avenue. Although it is possible, based on corresponding dates of payments and first occupancy, that this is the residence referred to in the commission entry, due to a lack of additional documentary evidence this cannot be determined.

* Buckwell, E.G. Residence W. Clinch Ave. Plans

E.G. Buckwell, a partner in Cruze, Buffatt & Buckwell, hardware, builders' supplies and machinery, purchased a lot in 1890 on Clinch Avenue which ran to Laurel Avenue. (Knox County Warranty Deed, Book 106 (1890), 354). In addition, Mr. Buckwell made payments totaling \$200.00 to the Baumann Brothers between May and October 1893. The dates of these payments falls within the time frame of the appearance, as indicated in the city directories, of the first listing in 1894 of E.G. Buckwell residing at 1605 W. Clinch Avenue, having resided at 702 Cumberland Avenue the previous year.

Buffatt, Mrs. Helen C. Residence Knoxville, Tenn. Plans

It was determined that Mrs. Buffat, who was widowed in 1902 by Emile Buffat, resided at four different addresses during the study period. Due to lack of additional documentary evidence, it is impossible to ascertain which, if any, of these addresses was that of the residence commissioned by Mrs. Buffatt.

* Burdette, G.L. Residence Knoxville, Tenn. Plans

As indicated in the city directories, G.L. Burdette, a clerk and bookkeeper, boarded at various addresses before 1892, after which date he resided at 650 Brown Avenue near the corner of Eighth in 1893, until at least 1913. Mr. Burdette made a \$50.00 payment to the Baumann Brothers on February 2, 1892.

Burdett & Brown Cottage N. 4th Ave. Plans

It was not determined to whom exactly this commission referred. Due to lack of pertinent information, the specifics of this commission have not been determined.

Burr, Mrs. Geo.H.	Cottage	W. Vine Ave.	Plans
Burr, Mrs. Geo.H.	Cottage #2	W. Vine Ave.	Plans
Burr, Mrs. Geo.H	Apt.	Walnut St.	Plans

Although entries in the commission book indicated that Mrs. Burr had a cottage, or possibly two, designed for addresses on W. Vine Avenue, all listings of her personal residence in the city directories were for addresses on Prince. One entry in the cash ledger for \$60.00 in 1895, possibly indicated a time frame during which the commission was done. Although this is speculative.

** Caldwell, W.B. Cottage Plans
Caldwell, W.B. Apartment 4th Ave. & Gill St. P&D 1917

As indicated in the city directories, W.B. Caldwell resided at 750 N. Fourth Avenue beginning in 1902. In addition, this residence was featured in the pages of Architecture: A Monthly Magazine. (See Chapter 33 for additional discussion and visual evidence.)

- ** Callahan, Geo.W. Residence Dante, Tenn. Plans
 Callahan, Geo.W. Res., Barn, etc. Dante, Tenn. Plans

The Caldwell house was featured in the pages of Architecture: A Monthly Magazine. (See Chapters 3 and 4 for photographs and additional discussion.)

* Callan, Frank

Although no commission entry was given for Frank Callan, an 1888 newspaper article discussing the Baumann Brothers' current work referred to "a costly dwelling for Frank J. Callan on the Tazewell Pike beyond Edgewood." (Knoxville Daily Journal, 9 December 1888) In addition, F.J. Callan made a \$26.50 payment to the Baumann Brothers on September 2, 1889. As indicated in the city directories, Frank Callan, merchant tailor, moved to Tazewell Pike in 1889, having lived at 35 Morgan in previous years.

- Camp, E.C. Residence Bl. Pts. Knoxville, Tenn. Bl. Pts.

Greystone, the home of Major E.C. Camp, lawyer and owner of Coal Creek Coal Co., was not a Baumann Brothers' design. It is known that Alfred Mullet provided the designs for this residence based on the Garfield house in Washington D.C. (History and Illustrations of Knoxville, Traveler's Protective Association of America, 1896 and Knoxville Tribune, 17 February 1889) However, it is possible that the Baumann Brothers did do blue prints as the commissions entry indicated and that they were the local supervising architects during the construction of the house.

- ** Camp, Geo. N. Residence Luttrell St. P.

As indicated in the city directories, Geo. Camp, first resided at 1302 Luttrell Avenue in 1911. (See Chapters 3 and 4 for photographs and additional discussion.)

Carhart, H.B.	Residence	W. Cumberland Ave.	P.
Carhart, H.B.	Store Bldg.	Jackson Av.	Plans

As indicated in the cash ledger, three payments totaling \$231.25 were made by Mr. Carhart between August 1889 and February 1892. City directories indicated that Henry B. Carhart, owner of H.B. Carhart & Co. and vice president of Third National Bank, resided at 124/602 W. Cumberland Avenue prior to 1887 until 1893, after which no listings were given. Although speculative, it is possible that the commission for the residence was undertaken before 1887 and that the payments were made towards the purchase of the plans for the store building.

* Carson, Mrs. M.A.	Residence	P.
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Mrs. M.A. Carson made payments totaling \$90.00 to the Baumann Brothers between November 1891 and March 1892. As indicated in the city directories, within this same time period, was the first listing for Mrs. Carson's residence at 1405 W. Clinch Avenue in 1892.

* Castell, Y.W.	Residence	P.
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Y.W. Castell made payments totaling \$200.00 to the Baumann Brothers in July and September 1892. As indicated in the city directories, during this same time frame, Mr. Castell first occupied the residence at 827/1646 Highland Avenue in 1893.

** Caswell, Wm.	Residence	Plans
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As indicated in the cash ledger, Wm. Caswell made payments to the Baumann Brothers totaling \$577.50. The city directories provided the first listing of the residence at 803 N. Fourth Avenue as Mr. Caswell's home in 1887. (See Chapters 3 and 4 for additional discussion as well as visual evidence.)

* Cawood, Dr. C.M. Residence E. Scott Ave. P.

Dr. C.M. Cawood, partner in J.C. Cawood & Son and city physician, made a payment of \$230.00 to the Baumann Brothers on August 21, 1891. Prior to 1892, Dr. Cawood boarded at 21 W. 5th Avenue, the home of his father, Dr. J.C. Cawood. However, by 1893, Dr. C.M. Cawood had moved to his own home at 157 E. Scott Avenue.

* Cawood, Dr. J.C. Residence N. Knoxville Plans

Although no listings appeared in the city directories before 1889, between 1889 and 1901 Dr. J.C. Cawood, physician, partner in J.C. Cawood & Son and the dean of Tenn. Medical College, resided at 21/205 W. Fifth Avenue. This was the only address indicated for Dr. Cawood prior to his death in 1901.

Chandler, Anna Residence Knoxville, Tenn. Plans

It was determined that Mrs. Chandler, widowed in 1901 by Richard Chandler, resided at four different addresses during the study period. However, due to a lack of additional documentary evidence, it is impossible to ascertain which, if any, of these addresses was that of the structure commissioned by Mrs. Chandler.

** Chapman, J.E.(Oliver Res.) Residence Knoxville,Tn. P&D

Besides the cash ledger which reveals payments made to the Baumann Brothers for \$70.00 between 1887 and 1895, is the photograph in a magazine of the period which credits the Baumann Brothers as the architects of the J.E. Chapman house. (See Chapter 3 for photograph and further discussion)

Coffman, W.H. Cottage Plans

As indicated in the city directories, Wm. H. Coffman, engineer for ETV&G Railroad, resided at 124 W. Clinch Avenue until 1887, and at 167 Hannah Avenue in 1888. After 1888, there were no city directory listings given for W.H. Coffman. Due to a lack of additional documentary evidence, it has not been determined if the commission was undertaken prior to 1887 as the W. Clinch Avenue address would imply or if the residence at 167 Hannah Avenue was that of the commission.

Condon, M.J. Residence Plans
Condon, M.J. Store Plans 1886

Michael J. Condon, railroad contractor and owner of M.J. Condon & Co., was tragically killed in a horse and carriage accident (Knoxville Journal, May 11, 1900). As indicated in the city directories, he resided at the same address (931 Asylum) before and during the entire study period. Six entries in the cash ledger totalling \$481.50 and made between July 1891 and October 1895 have not at this time been linked to a specific commission.

Condon, Stephen P. Residence Country Plans 9-1908

As indicated in the city directories, Stephen Condon, railroad contractor, U.S. Marshall and superintendent of the public road commission, resided at 377/1203 Asylum until 1895, with no listings being available between 1896 and 1900. He then resided on Island Home Pike from 1901 to 1906 and in 1911. However, between 1907 and 1909, he lived at 1502 Maganolia Avenue and in 1910, at 605 W. Vine Avenue. The last listing for Mr. Condon was his residence at 903 N. 5th Avenue in 1912. No correlation seems to occur between the city directory listings and the date provided in the commission.

Connelly, Mrs. B.A. Residence P.

The only listings given for Mrs. B.A. Connelly were between 1893 and 1897 indicating a 706/1515 Highland Avenue address. In addition, a payment of \$65.00 was made by B.A. Connelly on November 14, 1892 to the Baumann Brothers. The dates corresponded to indicate the address of 1515 Highland Avenue. However, a cross reference of the city directories indicated that W.S. Cagle lived at this address the year prior to Mrs. Connelly's residency. For this reason and lack of conclusive evidence the residence to which this commission refers has not been determined.

Conners, Michael Residence Knoxville, Tenn. Plans
Conner, Michael Res. #2 Knoxville, Tenn. Plans

Although it is most likely that both commission entries were for the same person and possibly even the same structure, the city directories provided listings for Michael P. Connor, Michael P. Conner, Michael J. Connor, and Michael J. Connors. An August 1891 entry for \$106.55 in the cash ledger, in addition to the commission entry, do not indicate a middle initial.

* Cottrell, Dr. J.S. Residence Plans

Dr. J.S. Cottrell, a dentist, made payments to the Baumann Brothers totaling \$50.00 between April 1889 and December 1890. Although no city directory listings provide a Deery Street address for Dr. Cottrell, an 1890 newspaper article discussing the current work of the Baumann Brothers refers to the "handsome residence for Dr. J.S. Cottrell, Deery St." (Knoxville Journal, 13 April 1890)

Cowan, J.D. Residence P.

The Cowan house was designed by Joseph Baumann and constructed in 1879 on Cumberland Avenue as indicated in many sources including the Knoxville News Sentinel (June 24, 1954).

* Cox, John R. Residence Laurel Ave. P. 1905

As indicated in the city directories, John R. Cox, partner in Russell & Cox, clothiers, resided at 1213 Laurel Avenue beginning in 1906. Although this residence was constructed during the Post-Victorian period, as indicated by the outline provided in the Sanborn-Perris Fire Insurance map, it is more characteristic of Late Victorian.

* Craig, J.J. jr. Residence Plans

As indicated by the Baumann Brothers in an 1890 newspaper article, "a modern dwelling for Maj. J.J. Craig jr. will be built in West End; Jno. R. Fulton, contractor." (Knoxville Tribune, 13 April 1890) Within this 1890 time period, J.J. Craig Jr. made payments to the Baumann Brothers totaling \$157.50 between April and September 1890. As indicated by the city directories, J.J. Craig, president of John J. Craig Co., marble and minerals, first occupied the residence at 608/1415 Highland Avenue in 1891/92, having resided at 399 Crozier previously.

Crawford, S.B. Residence Knoxville, Tenn. Plans
Crawford, Col.S.B. Business House 36 Market Sq. Plans

As indicated in the city directories, Samuel B. Crawford, realtor and teacher, resided at 120/520 W. Hill Avenue before and during the entire study period. It has not been determined for what a \$21.65 payment, posted in the cash ledger in October 1895, was applied. Based on the occupancy of the residence prior to 1887, it is possible that the commission for his residence was undertaken before 1887.

Cress, A.J. Residence P.

It was determined through the city directories that Andrew J. Cress, carpenter for ETV&G Railroad, resided at 109 Clark before 1887 until 1890, then moved to the country as indicated in the 1891 city directory. After this date, no city directory listings were given for A.J. Cress. Due to a lack of additional documentary evidence, it is impossible to ascertain which, if either, of these addresses was that of the residence commissioned by Mr. Cress.

* Curtis, H.W.	Country Residence	Knoxville, Tn.	Plans
Curtis, H.W.	3 City Houses	Knoxville, Tn.	P&D 1907
Curtis, H.W.	City House	Locust St.	Plans
Curtis, H.W.	Cottage		Plans

Although four commission entries appear for H.W. Curtis, one indicated that Mr. Curtis, a jeweler, commissioned the Baumann Brothers to execute plans for a country residence. Mr. Curtis made payments to the Baumann Brothers between January 1888 and August 1893 totaling \$185.90. Furthermore, as the Baumann Brothers announced their current work during 1890, they referred to "a ten room modern country house for Mr. H.W. Curtis, to be built on top of Black Oak Ridge; Hall, Smith & Hamilton contractors." (Knoxville Journal, 13 April 1890) However, it was not until 1894 that Mr. Curtis' address changed from 1503 Linden to Black Oak Ridge where he resided until 1912.

Davis, Chas. Residence Knoxville, Tenn. P&D

No documentary evidence in the city directories, cash ledger, or deeds was found pertaining to this commission entry.

** Dawn, W.H. Residence Kingston Pike P.
 Dawn, W.H. Cottage P.

Mr. Dawn made payments totaling \$175.65 to the Baumann Brothers between 1888 and 1892. It was determined that this residence on Kingston Pike was sold to A.J. Schriver. (See Chapter 3 for further discussion.)

* Dearmond, R.T. Residence P.

R.T. DeArmond, a broker with the court house, made five payments totaling \$181.90 to the Baumann Brothers between July 1893 and September 1894. The city directories indicated that R.T. Dearmond first occupied the residence at 1416 W. Clinch Avenue in 1895, having resided at 508 McKee the previous year.

* DeGroat, Leslie P. Residence P.

Leslie P. DeGroat made payments totaling \$100.00 to the Baumann Brothers on August 1, 1893 and May 5, 1894. During this same time period, as indicated in the city directories, Leslie P. DeGroat, partner in the New South Baking Powder Co., first occupied the residence at 602/1409 Highland Avenue in 1894.

** Deadrick, Dr. C. Residence Church & Walnut St. P&D 1900

Based on listings in the city directories, Dr. Chalmers first resided at 501 W. Church Avenue in 1901. In addition numerous newspaper articles of the period, documented the construction of the house. (See Chapter 3 for these articles and further discussion.)

* DePue, H.A. Residence 4th Ave. P.

As indicated in the city directories, H.A. Depue, partner in Knoxville Steam Laundry, resided at 204 E. Fourth Avenue beginning in 1900. In addition, Mr. DePue had purchased three connecting lots, on which this residence was constructed, on Fourth Avenue from Martha A. Bearden in 1899. (Knox County Warranty Deed, Book 151 (1899), 158.)

* Doll, R.M. Cottage Knoxville, Tenn.

Although no listings were given before 1888, the city directories listings indicated that R.M. Doll, insurance agent, resided at 141/737 Fourth Avenue from 1888 until at least 1913.

* Duncan, J.C.

Although no commission entry was found, it was determined that Mr. and Mrs. J.C. Duncan did have design work executed by the Baumann Brothers. In addition to a payment of \$100.00 made by Mr. Duncan to the Baumann Brothers on Novemebr 1, 1889 was the 1890 announcement by the Baumann Brothers regarding "two eight room modern residences for Mrs. J.C. Duncan to be erected on Cumberland Avenue; L.A. Galyon contractor." (Knoxville Journal, 4 August 1889) Furthermore, city directory listings indicated that Josiah C. Duncan, with the K&O and K&S telegraph and telephone lines, resided at 141 Main Avenue between 1888 and 1889, then took up residency at 700/1500 W. Cumberland Avenue in 1890.

Duncan, J.R. Cottage P.

No listings were provided in the city directories before 1897. However, from 1897 to 1912, the city directories indicated that James R. Duncan, partner in Webb & Duncan - hucksters, resided at 133 Washington/Elliott. However, due to a lack of additional documentary evidence, it is impossible to ascertain if this address was that of the cottage commissioned by Mr. Duncan.

Edmonson, Capt. J.P. Residence Plans

There were no listings in the city directories for James Perry Edmonson before 1902. However, he resided at 1319 Highland Avenue between 1902 to 1913, if not longer. In addition, a Warranty Deed, Book 168, p.232, indicated the purchase of this same property by Capt. Edmonson from Chas. H. Ogden. However, it was determined by cross referencing the city directories that Mr. Ogden lived at this address before selling the house to Capt. Edmonson. Furthermore, the Sanborn-Perris Fire Insurance map of 1890 showed the same structure outline that later appeared on the Sanborn-Perris Fire Insurance map of 1903.

* Engert, F.A. Residence East Knoxville P&D 1908

F.A. Engert purchased a lot on E. Main Street from W.L. Anderson in 1906. (Knox County Warranty Deed, Book 210 (1906), 126.) As indicated in the city directories, F.A. Engert, a plumber, first occupied the residence at 1101 E. Main Avenue in 1909 having resided at 709 E. Cumberland Avenue from 1897 until 1908. Examination of the Sanborn-Perris Fire Insurance maps indicated that, although this residence was constructed during the Post-Victorian period, its outline is more characteristic of Late Victorian.

** Everett, W.C. Cottage Plans 1889

As indicated in the city directories, W.C. Everett first resided at 1616 Highland Avenue in 1890. In addition, a newspaper article provided a description of the house. (See Chapter 3 for further discussion.)

Fields, Geo.C. Cottage P.

As indicated in the cash ledger Mr. Fields made a payment of \$12.50 on June 13, 1891. However, no listings were found in the city directories or the warranty deeds for Mr. Fields.

Finklestein, Max Residence Magnolia Ave. Plans

City directory listings indicated two E. Park/Magnolia Avenue addresses for Max Finklestein, proprietor of Globe Clithing Co. between 1908 and 1913. However, due to a lack of additional documentary evidence, it is impossible to ascertain which, if either, of these addresses is for that of the residence commissioned by Mr. Finklestein.

* Fisher, Mr. F.L. Residence Plans
Fisher, Frank L. Residence W. Vine Ave. P. 1901

The indication of a 1901 construction date included in the commissions entry corresponds with the first listing in the 1902 city directory of 516 W. Vine Avenue as occupied by Frank L. Fisher, president of East Tenn. National Bank. Although this residence was constructed during the Post-Victorian period, as indicated by its outline on the 1903 Sanborn-Perris Fire Insurance map, it much more closely resembles the styling of homes designed during the Late Victorian period.

Fiske, Mrs. I.W. Residence W. Knoxville Plans

Although no city directory listings were provided before 1895, it was indicated that Mrs. Fiske resided at 700 Cumberland Avenue in 1895 and at 701/1502 Laurel Avenue between 1897 and 1909. (She died in December 1909 in Michigan.) However, due to a lack of additional documentary evidence, it is impossible to ascertain which, if either, of these West Knoxville addresses is that of the residence commissioned by Mrs. Fiske.

* Fitzgerald, Mrs. Nellie Cottage Plans 1900

As indicated in the city directories, Mrs. Nellie Fitzgerald occupied the residence at 311 W. Glenwood Avenue in 1901.

Flenniken, E.H. Residence Plans

As indicated in the city directories, Elijah H. Flenniken resided on Clinch Avenue at the corner of John prior to 1887 until 1891. Based on the occupancy of this residence before 1887 and the entry in an earlier Joseph Baumann cash ledger referring to a "new dwelling" for E.H. Flenniken being constructed in 1882, it is possible that this commission was undertaken prior to 1887.

* Flenniken, M.F. Cottage Laurel Ave. P. 1908

As indicated in the city directories, M.F. Flenniken, owner of M.F. Flenniken & Co. - real estate, boarded at various addresses in Knoxville between 1888 and 1907. However, in 1908, M.F. Flenniken first occupied the residence at 1604 Laurel Avenue.

Ford, W.B. Residence no. 2 S. Knoxville P.

The date of a payment made by William B. Ford on July 1, 1892 for \$20.00 does not correspond with the listings in the city directories which indicated that Mr. Ford resided on Maryville Pike in South Knoxville from 1887 to 1913.

Fox, J. Fritz Residence P&D

As indicated in the city directories, John Fritz Fox boarded at three different addresses between 1887 and 1903. In addition, he resided at 214 E. Scott Avenue from 1905 to 1906 and at 115 Pearl Place (previous home of J.J. Martin) between 1906 and 1913. However, due to a lack of additional documentary evidence, it is impossible to ascertain if either of these addresses was that of the structure commissioned by Mr. Fox.

* French, A.G. Country Residence Plans 12-1898

Prior to 1899, the city directories had indicated addresses within the city limits for Mr. French. However, the 1900 edition of the city directory indicated only that A.G. French, a clerk in Criminal Court, resided on French Road in the 15th district which was outside the city limits.

Fudge, Tom & Richard Bungalow Knoxville, Tenn. Plans

As indicated in the city directories, Tom and Richard Fudge resided at two different addresses between 1887 and 1913. Although both these addresses were on Payne Avenue (1300 and 1015), due to a lack of additional documentary evidence, it is impossible to ascertain which, if either, of these addresses was that of the structure commissioned by Tom and Richard Fudge.

* Fulcher, W.C.	Residence	3rd Ave. & Gill	Plans
Fulcher, W.C.	#1 Bungalow	Knoxville, Tn.	Plans
Fulcher, W.C.	Cottage	Knoxville, Tn.	Plans
Fulcher, W.C.	Bungalow	Albers Place	P&D
Fulcher, W.C.	Residence, Frame		P. 1886

W.C. Fulcher, building inspector, merchandise broker and dealer of real estate, had six entries in his name in the Baumann Brothers' commissions book. Corresponding to the plans for an earlier frame residence which was constructed circa 1886 was the dwelling for W.C. Fulcher which was mentioned in an 1885 edition of the Daily Journal. (Knoxville Journal, 25 August 1885) Another entry indicated that Mr. Fulcher commissioned the Baumann Brothers to execute plans for a residence which was constructed at Third Avenue and Gill Street. Mr. Fulcher made payments to the Baumann Brothers on October 28, 1890 and April 10, 1891 totaling \$327.50. City directory listings indicated that W.C. Fulcher resided at 179 N. Fourth Avenue prior to 1891, but in 1891 he boarded at The Oxford. However, listings in the 1892/93 and 1894 editions of the city directories showed Mr. Fulcher's residence at 741 N. Third Avenue.

Fulcher, W.L. Residence N. 5th Ave. P&D

No documentary evidence in the city directories, cash ledger, deeds or other sources has been found to provide information pertaining to this entry.

Galyon, J.A. Residence Plans

No documentary evidence in the city directories, cash ledger, deeds or other sources has been found to provide information pertaining to this entry.

* Galyon, L.A. Res. 9th St. Plans 1901

As indicated in the city directories, L.A. Galyon, contractor, builder and lumber manufacturer, first occupied the residence at 932 S. Ninth Street in 1902.

Gates, J.T. Residence Knoxville, Tenn. Plans

No documentary evidence in the city directories, cash ledger, deeds or other sources has been found to provide information pertaining to this entry.

Gervin, J.E. Bungalow Ailor Ave. P&D
Gervin, J.E. Brick Wall Kingston Pike Det.

As indicated in the cash ledger, a payment of \$2.00 was made to the Baumann Brothers by Mr. Gervin on February 4, 1892. However, no listings appear in the city directories before 1902. Within these listings between 1902 and 1913, John Edward Gervin, bricklayer, contractor and house mover, resided at four different addresses, none being an Ailor address. Instead they are for addresses on Dale, Euclid and Elliott Avenues. This, in combination with a lack of additional documentary evidence makes it impossible to ascertain which, if any, of these addresses was that of the bungalow commissioned by Mr. Gervin.

Groves, Arthur	Cottage		P.	
Groves, Arthur	Residence	Kingston Pike	P.	1917
Groves, Arthur	Garage	Kingston Pike	P.	1917

As indicated in the city directories, Arthur Groves, president of Jellico Coal Mining Co., boarded at 294/928 Asylum Avenue between 1887 and 1898. However, the city directories from 1900 to 1905 indicated that Mr. Groves owned the residence at 294/928 Asylum Avenue. By 1906, Arthur Groves had moved to 1041 Luttrell where he resided through 1913. However, due to lack of additional documentary evidence, it is impossible to ascertain which, if either, of these addresses was that of the cottage commissioned by Mr. Groves.

Habersham, Mrs. Fannie	Residence	Plans
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Only one city directory listing was given for Fannie Habersham. It indicated the Mrs. Habersham boarded at 508 White Avenue (the home of J.M.) in 1895. In addition, as indicated in the cash ledger, two payments were made by Mrs. Habersham on November 3, 1892 and January 24, 1894 totaling \$167.50. 1894.

Hall, I.B.	Floor Plans and F. Elev. Res.	N. 3rd Ave.	Plans	1906
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Although no city directory listings appeared before 1904 or after 1910, it was determined that Isaac B. Hall resided at 115 Barton from 1904 until 1907, and at 1314 Crockett between 1908 and 1910. However, neither of these addresses matches that of the commission entry.

** Hall, H.W. Res. W. Clinch Ave. Plans

In addition to the inclusion of a photograph of the H.W. Hall residence in an issue of Architecture: A Monthly Magazine, other evidence includes payments totaling \$200.00 made to the Baumann Brothers by H.W. Hall and the city directory listings indicating Mr. Hall first occupied the residence at 1402 W. Clinch Avenue in 1889. (See Chapter 3 for further discussion and photographic evidence.)

* Hall, Jas.S. Residence Laurel Ave. Plans 1911
Hall, Jas.S.(det. same as Helburn Res.) Laurel Ave. 1911

James S. Hall was the son-in-law of Albert Baumann. As indicated in the city directories, James S. Hall, partner in J.S. Hall & Sons, dry goods, boarded at 840 N. Fourth Avenue, the home of Albert Baumann, between 1908 and 1911. In 1912, he moved to 1300 Laurel Avenue.

Hanna, David 2 cottages Plan 1894

No city directory listings were found for David Hanna. However, two payments, \$12.00 each, were made by Mr. Hanna on December 10, 1892 and December 10, 1895. Although a date was provided in the commission entry, due to a lack of additional evidence, it is impossible to determine the specifics pertaining to the two cottages which were commissioned by Mr. Hanna.

Harrison, Russ

Although no commission entry was given for Mr. Harrison, an 1890 newspaper article about the Baumann Brothers' current work, referred to the "cottage for Russ Harrison, under contract." (Knoxville Journal, 13 April 1890) In addition, Russ Harrison made payments to the Baumann Brothers between February and October 1890 totaling \$18.00. As indicated in the city directories, Russ Harrison, ad solicitor for the Knoxville Sentinel, first occupied the residence on Dandridge Pike opposite Eastport in 1891 having boarded at various addresses in previous years.

Harrison, W.A.	Res.		Plans
Harrison, Dr.W.A.	Double Residence	5th & King	Plans
Harrison, Dr.W.A.	Double Tenament	5th Ave.	4 Elev.
			Plans
Harrison, Rev.W.A.	Res.	5th Ave.	
Harrison, Rev.R.A.	Res.	Central St.	Plans

W.A. Harrison, pastor of Third Presbyterian Church, made payments totaling \$176.00 between March 1889 and June 1892. In addition, an article discussing the Baumann Brothers current work in 1890 referred to the "dwelling for Dr. W.A. Harrison, receiving bids." (Knoxville Journal, 13 April 1890) Corresponding to the Fifth Avenue location provided in the commission entry, listings in the city directories indicated that Rev. Harrison resided at 88/106 W. Fifth Avenue from 1888 to 1902, after which no listings were given. However, a discrepancy occurs between the dates of the city directory listings and the 1890 date of the article.

* Harth, H.A. Residence W. Cumberland Plans 1896

Although no city directory listings were given before 1897, the listing in the 1897 city directory provided the first listing which indicated that H.A. Harth, pawn broker and dealer in real estate and loans, had occupied a residence at 505 W. Cumberland Avenue.

* Hayes, Miss Margarete Res. Plans

In a section devoted to the Baumann Brothers, George Engelhardt in Knoxville, Tennessee made reference to "the costlier residences here, the following are their work: . . . Mrs. Margaret Hayes', in the West End of the city, \$9,000." As indicated in the city directories, Margaret Hayes resided at 914 Hayes Avenue beginning in 1893, after boarding at various addresses.

** Hazen, Asa	Res.	Knoxville	Plans
Hazen, Asa	Sun Porch	Knoxville	Plans
Hazen, Asa	Carriage House	Knoxville	Plans
Hazen, Asa	Res.	Knoxville	Plans
Hazen, Asa	Res. (Melendy House)	Rose Ave.	P&D 1914
Hazen, Asa	Res.	Knoxville	P&D 1917
Hazen, Asa	Res.	9th St.	P&D 1935

As indicated in the city directories, Asa Hazen first resided at 907 S. Ninth Avenue in 1893. (See Chapter 3 for further discussion and photographic evidence.)

* Hazen, T.F. Res. & Barn Middlebrook Pike Plans 1-1904

Although no street numbers were provided, the city directory listings indicated that T.F. Hazen, the owner of T.F. Hazen Co., shoes and boot, resided on Middlebrook Pike in 1904.

* Heiskell, S.G.	Res.	Knoxville	Plans	6-1900
Heiskell, S.G.	Res.	City	P&D	1907
Heiskell, S.G.	City House	Henley St.	P.	
Heiskell, S.G.	Double House &	Cottage Knoxville	P&D	1914
Heiskell, S.G.	Res.	Henley St.	Plans	1918
Heiskell, S.G.	Apt. House	City	P&D	1921

Within the pages of the Baumann Brothers commissions book were six entries for S.G. Heiskell, lawyer and four-time mayor of Knoxville. Although the specifics of each has not been determined, evidence was found regarding the commission indicating plans for a residence which was constructed in 1900. Although no address was provided with the entry, an investigation of the city directories indicated that between 1888 and 1897, S.G. Heiskell had boarded at 621 Cumberland Avenue and from 1898 to 1900, he had boarded at various addresses in Knoxville. However, beginning in 1901, he occupied the residence at 619 W. Cumberland Avenue. Examination of the Sanborn-Perris Fire Insurance maps indicates that, although this residence was constructed during the Post-Victorian period, it reveals a typical Late Victorian outline.

** Helm, Geo.E.	Res.	Knoxville, Tenn.	P&D	1909
Helm, Geo.E.	Garage	Laurel Ave.	P&D	1911

As indicated in the 1910 city directory, George Helm had occupied the residence at 1511 Laurel Avenue beginning that year. (See Chapters 3 and 4 for further discussion and photographic evidence.)

* Helner, Jno.C.	Residence	Luttrell St.	Plans
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John C. Helner, freight agent for Southern Railway, made payments to the Baumann Brothers on October 12 and December 19, 1892 totaling \$171.15. City Directory listings indicated that J.C. Helner first began residing at 1033 Luttrell in 1893. He resided there until 1904 after which no listings are given in the city directories for John C. Helner.

Henderson, W.A.	Res.	Walnut St.
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Three entries in the cash ledger totaling \$45.00 made between July 1894 and December 1895 have not been linked to a particular commission by Mr. Henderson. The city directories indicated no Walnut Street address for W.A. Henderson. In fact, information was found pertaining to a Summitt Hill residence of Col. W.A. Henderson, assistant general counsel for Southern Railway, in 1881 (Daily Chronicle, April 3, 1881) and the city directories listed 17/517 Summer Place as Mr. Henderson's address throughout the study period. In addition, it is possible that this commission was undertaken prior to 1887.

Henderson, W.B.	Cottage	Riverside Drive	Plans
Henderson, W.B.	Cottage	Knoxville, Tenn.	Plans

W.B. Henderson made a payment of \$152.98 on June 25, 1892 to the Baumann Brothers. City directory listings indicated that Mr. Henderson resided at 717/1530 Highland Avenue from 1889 to 1901 and at 1672 E. McCammon/E.Front/Riverside between 1902 and 1913. The lack of a correlation between the date of the payment and the city directory listings, makes it impossible to draw conclusions concerning this commission.

Hennegar, Mrs. Ed. Res. W. Knoxville Plans

The city directories indicated that the Hennegars resided at various addresses before 1895, but from 1895 to 1900, they resided on Dandridge Pike and between 1901 and 1913 at 1007 Circle Park. Due to a lack of additional documentary evidence, it is impossible to ascertain if either address, especially 1007 Circle Park, might be the West Knoxville address to which the commission refers.

Hewin, P.N. Res. Plans
Hewin, Mrs. Res. Plans

Although no city directory listings appear after 1894, those given indicated that the Hewins boarded at 82 Church before 1888, and resided at 125 N. Fourth Avenue from 1888 to 1890. Furthermore, between 1891 and 1894, it was indicated that the Hewins boarded at various addresses. It is possible, based on a cash ledger entry of \$50.00 on July 2, 1888 that the corresponding city directory listing of 125 N. 4th Avenue might possibly be the address of the residence commissioned by Pristelle N. or Mrs. Hewin. However, due to a lack of additional documentary evidence, it is impossible at this time to determine the certainty of this speculation.

Hill, Dr. G.W. Res. Plans

No documentary evidence in the city directories, cash ledger, deeds or other sources has been found to provide information pertaining to this entry.

Hill, Dr. J.W. 2 Residences Plans 1887

As indicated in the cash ledger, Dr. Hill made payments to the Baumann Brothers on January 21, 1890 and August 12, 1891 totaling \$131.00. The city directories indicated that J. Willard Hill resided at 81 Luttrell between 1887 and 1891, at 218 Hill in 1892 and at 7-10 French & Roberts Bldg. from 1894 to 1898, after which date no listings were given. Due to a need for additional documentary evidence and the lack of a correlation between the evidence gathered and the commission entry, it is impossible to draw conclusions regarding this commission.

* Hood, J.E. Res. Knoxville, Tenn. Plans
 Hood, Jno. E. Residence Plans

J.E. Hood, manager for Knoxville Gas Light Co., made a \$120.00 payment to the Baumann Brothers on December 28, 1893. As indicated in the city directories, the residence at 800 N. Morgan was first occupied by J.E. Hood in 1893.

* Hope, J.D. Res. N. 3rd Ave. Plans 5-1912

Listings in the city directories indicated that J.D. Hope, an engraver for Hope Bros., jewelers, boarded at 734 N. Third Avenue between 1888 and 1897. He then moved to his own residence at 813 N. Third Avenue where he resided until 1913.

Hope, J.W. Country Res. Plans

As indicated in the cash ledger, Mr. Hope made payments to the Baumann Brothers on November 2, 1891 and June 1, 1892 totaling \$35.00. The city directory listings indicated that John W. Hope, partner in Hope Bros. - jewelers, resided at 11 E. Fourth Avenue from 1888 to 1891, at 734 N. Third Avenue from 1893 to 1898, and in Fountain City between 1901 and 1913. Information, pertaining to an 1884 design for a Fourth Avenue dwelling for Mr. John W. Hope, was found in an earlier Joseph Baumann cash ledger and would indicate the possibility of the 11 E. Fourth Avenue residence being an early work of Joseph Baumann. Although, the residence located at the Fountain City address could possibly be that referred to in the commission entry as a country residence. This is only speculation and has not been determined.

* House, Sam Residence Melrose Park Plans

The residence of Sam House was the next house to be built in Melrose Park after J.E. Briscoe's house. On lots 2 and 3 of Melrose Park purchased in 1895, (Knox County Warranty Deed, Book 138 (1895), City County Building, Knoxville, Tenn., 230) From 1900-1902, before the construction of his home, Sam C. House, partner in House-Hasson Hardware, boarded at 1702 Melrose Avenue, "Melrose Place," home of Mrs. Fannie O'Connor, aunt of Sam House. But from 1903 until 1971, the House family resided in the home at 1623 Melrose Place.

Houston, Victor M. Cottage Knoxville, Tenn. P. 5-1900

No city directory listings appeared before 1895 or after 1903. In addition, each year indicated a different address for Mr. Houston. Although 987 Luttrell was the address given in 1900 and Smithwood in 1901, it is impossible, due to a lack of additional evidence, to determine if either of these addresses is for the cottage commissioned in May of 1900 by Mr. Houston.

Hudgens, C.J. Residence Plans

No documentary evidence in the city directories, cash ledger, deeds or other sources has been found to provide information pertaining to this entry.

Hudgins, Dr. J.C. Res. Knoxville, Tenn. Plans

No listings appeared in the city directories after 1889. However, Dr. John Carter Hudgins resided at 20 W. Fifth Avenue in 1886 and at 28 W. Fifth Avenue from 1887 until 1889. In addition, as indicated in an earlier cash ledger of Joseph Baumann, a dwelling for Dr. J.C. Hudgins was designed in 1882. Based on this information, it is possible that this commission was undertaken prior to 1887.

Hunt, W.C.	Residence	Knoxville, Tenn.	Sketches
Hunt, W.C.	Res. & Cottage		P&D
Hunt, W.C.	Rem. Res.		P&D

As indicated in the city directories, Wm. C. Hunt, traveling salesman for Condon Bros. - wholesale grocers, resided at the same address (108/510 W. Hill Avenue) from 1887 until 1913 (and perhaps after). However, due to a lack of additional documentary evidence, it is impossible to ascertain if this address was of the residence or cottage commissioned by Mr. Hunt and if the date of construction was 1887 or earlier.

**** Hunter, Mrs. Sophia Double House Knoxville, Tn. Plans**

Based on information from the Sanborn-Perris Fire Insurance maps and the city directory listings, the double house designed for Sophia Hunter was located at 216 E. Church Avenue. (See Chapter 3 for further discussion.)

*** Ijams, Mrs. M.H. Residence W. Clinch Ave. Plans**

Mrs. Mary H. Ijams, the widow of Joseph Ijams, was a teacher at the Tennessee Deaf and Dumb School. Mrs. Ijams purchased lot 161 on Clinch Avenue and Sixth Street in 1892. (Knox County Warranty Deed, Book 120 (1892), City County Building, Knoxville, Tenn., 76.) Mrs. Ijams made payments to the Baumann Brothers on July 1, 1892 and January 19, 1893 totaling \$236.00. As indicated in the city directories, Mary H. Ijams first began residing at 1401 Clinch Avenue in 1893.

Irwin, Jos. W. Cottage Armstrong Ferry Road Plans 1907

No documentary evidence in the city directories, cash ledger, deeds or other sources has been found to provide information pertaining to this entry.

Jamison Residence Plans 1898

No city directory listings were given for any Jamison/Jameson before 1891. However, from 1891 until 1913, the only listing under Jamison/Jameson was for Thespius A. Jameson. As indicated in the city directory listing, Thespius A. Jameson boarded at various address between 1891 and 1894, and resided at W. Leroy at the corner of Marion from 1894 until 1898 and at 209 E. Baxter Avenue between 1900 and 1913. Corresponding to the date provided in the commission entry, if this is the same Jameson, is the residence at 209 E. Baxter Avenue which was referred to in the commission entry. However, because this conclusion is based on the speculation of the correct name, it has not not been assumed to be true since documentary evidence has not been found to indicate so.

* Johnson, Ashley Residence #2 Kimberlain Heights P.

Ashley Johnson, a carpenter, laborer and plumber, made payments to the Baumann Brothers between February 7 and October 10, 1890 totaling \$50.00. In addition, an 1890 newspaper article about the current work of the Baumann Brothers referred to the "country residence for Prof. Ashley S. Johnson; W.H. Dawn contractor." (Knoxville Tribune, 13 April 1890)

* Jones, Frank J. Cottage S. Knox. P&D 1905

As indicated in the city directories, Frank Jones, a civil engineer, first resided on Sevierville Pike in South Knoxville in 1906.

* Jones J.A. Residence - 2 sets plans S. Knox. P.

J.A. Jones, grocer and assistant road overseer for Knox Co., made payments totaling \$217.90 to the Baumann Brothers between December 1890 and January 1892. Although no street name or number were provided, the city directories indicated that J.A. Jones resided in South Knoxville.

* Jones, Mrs. Myrtle Res. S. Knox. Plans

As indicated in the city directories, Myrtle Jones resided in South Knoxville, on Sevierville Pike, beginning in 1905.

* Kaiser, G.H. (T.B. McMillan) Residence P.

Gustav Kaiser, owner of Kaiser Bros., wholesale fruits, vegetables and fancy groceries, made a \$64.80 payment to the Baumann Brothers on October 6, 1887. As indicated in the city directories, G.H. Kaiser began residing at 223/1103 Luttrell from 1887 until 1901. He had lived at 86 Union in previous years. Within the commission entry the name T.B. McMillan was given. However, the significance of this name or its inclusion have not been determined.

Keener, Dr. S.H. Residence P&D

As indicated in the city directories, Samuel H. Keener, a dentist, resided at two different addresses (1306 and 1505 E. 5th Avenue) from 1888 until 1913 and possibly after. In addition, no listings were given before 1888. However, due to a lack of additional documentary evidence, it is impossible to ascertain which, if either, of these addresses was that of the residence commissioned by Dr. Keener.

** Keener, W.B. Residence #2 Kingston Pike P. 1889

As indicated in the cash ledger, W.H. Dawn made payments totaling \$175.65 to the Baumann Brothers between October 1888 and October 1892. Also indicated in the cash ledger, is a payment made for a perspective which the Baumann Brothers had done of the Dawn residence. (See Chapter 3 for discussion.)

* Kennedy, Mrs. Edwin Residence City P&D

Although the commission was listed under Mrs. Kennedy's name, Mr. Kennedy, partner in Brandau, Kennedy & McTeer, made payments totaling \$294.00 between April 1893 and January 1894 to the Baumann Brothers. The city directories indicated the Kennedys boarded at various addresses around Knoxville before 1894 at which time they first occupied a residence on Kingston Pike until 1907.

* Kennedy, P.J. Residence #2 P.
Kennedy, P.J. Res. Knoxville, Tenn. Plans
Kennedy, P.J. Res. Plans

P.J. Kennedy made payments totaling \$127.00 to the Baumann Brothers between January 1892 and January 1893. The city directory listings indicated that P.J. Kennedy, chief clerk and freight agent for Southern Railway, resided at 55 E. Park between 1889 and 1891 and beginning in 1893 began to occupy the residence at 1131 N. Third Avenue.

Kern, Peter Cottage Knoxville, Tenn. P&D
Kern, Peter Residence #2 Plans

It was determined through the city directories that Mr. Kern resided at 169/421 Walnut before 1887 until 1907 after which time no listings appeared in the city directories. In addition, as indicated in the cash ledger, four payments were made between April 1892 and May 1894 totaling \$252.00. However, due to a lack of additional documentary evidence, it is impossible to ascertain if there is a correlation between this evidence and the commission entry.

* Kirk, Mrs. B. Res. W. Cumberland Ave. Plans

Although the commission entry was put in Mrs. Kirk's name, payments totaling \$181.00 were made by William Kirk to the Baumann Brothers between March and November 1893. The dates of payment and the commission entry's provision of a W. Cumberland Avenue location correspond with the city directory listings which indicated that Mr. and Mrs. Kirk first occupied the residence at 810 W. Cumberland in 1894.

* Knabe, Gustave Residence W. Main Ave. P. 1889

An announcement was made by the Baumann Brothers prior to the construction of the home at 712 W. Main Avenue telling of "a handsome residence for Prof. Gust. R. Knabe, to be erected on Main Street; Cooley Bros., contractors." (Knoxville Journal, 4 August 1889.)

* Knaffl, Chas. Residence P. 1902

As indicated in the city directories, Charles Knaffl, partner in Knaffl & Bro., photography, resided on the west side of High, 1 block north of Hill beginning in 1903. Mr. Knaffl died in 1904.

Kuhlman, W.D. Residence Luttrell St. P.
Kuhlman, W.D. Outbuilding Luttrell St. P. 1902

Although no listings were given in the city directories before 1893, between 1893 and 1901, there were four different addresses indicated for Mr. Kuhlman. However, from 1902 until 1913, he resided at 1103 Luttrell Avenue. Seemingly, this would be the corresponding address for the commission entry. However, a cross reference of the city directories indicated that Gustav Kaiser resided at this address from 1888 until 1901.

Leahy, Dennis G. Residence P&D

It was determined that Mr. Leahy, a justice of the peace and clerk for E.B. Mann Undertaking, resided at five different addresses during the study period. However, due to a lack of additional documentary evidence, it is impossible to ascertain which, if any, of these addresses was that of the residence commissioned by Mr. Leahy.

Lewis, Mr. Cottage Plans

The lack of a first name or initials provides little basis on which to research this entry.

* Lindsay, Robt. M Res. P&D

Although no listings were provided before 1908, the city directories indicated that Robert M. Lindsay first resided on the north side of Kingston Pike in 1908.

* Little, M.S. Residence Sk.
Little, M.S. Store Bldg. Jackson Ave. Plans

M.S. Little, partner in Powers, Little & Co., wholesale clothing, made six payments totaling \$416.75 to the Baumann Brothers between October 1894 and January 1896. As indicated in the city directories, during this same time period, Marcellus S. Little first occupied the residence at 408/1221 Laurel Avenue in 1895.

Little, Mrs. S. Residence Plans
Little, Mrs. S. Bungalow Plans

No documentary evidence in the city directories, cash ledger, deeds or other sources has been found pertaining to this commission entry.

Lockett, Ed Residence W. Hill Ave. P.

It was determined through the city directories that Mr. Lockett, partner in W.B. Lockett & Co. and manager of Jefferson Woolen Mills, resided at six different addresses during the study period, none of which was a W. Hill Avenue address. In addition, a payment of \$100.00 was made by Ed. Lockett on December 4, 1890. However, due to a lack of additional documentary evidence, it is impossible to ascertain what, if any, correlation exists between this evidence and the commission entry.

* Lotspeich, J.O. Residence Knoxville, Tenn. P. 1887

J.O. Lotspeich, partner in Hazen & Lotspeich, wholesale grocers, made a payment on February 6, 1888 of \$105.00 to the Baumann Brothers. As indicated in the city directories, J.O. Lotspeich first occupied the residence at 79/507 E. Fifth Avenue in 1889. He resided at this address until his death in 1909.

Love, Mrs. C.R. Residence 4th Ave. Plans

The city directory listings indicated that Mr. C. Richard Love died in 1909. However, before this date listings were provided which indicated various addresses for the Loves between 1888 and 1909. An 1120 N. Fourth Avenue address was listed between 1906 and 1909. After Mr. Love's death, a 920 N. Fourth Avenue address was given for Fannie Love, widow of C. Richard, in 1910. After which time, she resided on Kingston Pike. However, due to a lack of additional documentary evidence, it is impossible to ascertain if either of these Fourth Avenue addresses is that of the residence referred to in the commission entry.

Lovejoy, Mrs. J.W Cottage Knxoville, Tenn. Plans

No documentary evidence in the city directories, cash ledger, deeds or other sources has been found to provide information pertaining to this entry.

Lowe, J.L. Res. (old) Plans
Lowe, J.L Residence Maryville, Tenn. Plans

No documentary evidence in the city directories, cash ledger, deeds or other sources has been found to provide information pertaining to this entry.

** Lutz, J.E. Residence Kingston Pike P. 1889

Numerous newspaper articles written during the construction of the house for J.E. Lutz on Kingston Pike provided evidence that this residence was a Baumann Brothers' design. (See Chapters 3 and 4 for further discussion and photographic evidence.)

Lynch, H. Mc. Residence P.

As indicated in the city directories, Henry C. Lynch, stock dealer, resided at 65 E. 5th Ave. from 1887 to 1890 after which time no listings in the city directories are given. Based on information pertaining to a residence for H. Lynch on Fifth Avenue in the August 25, 1885 edition of the Daily Journal, it is possible that this commission was undertaken prior to 1887.

Lynn, H.W. Res. Knoxville, Tenn.

It was determined through the city directories that Hugh W. Lynn, general manager of Crystal Ice Co., resided at four different addresses between 1887 and 1913. In addition, as indicated in the cash ledger, Mr. Lynn made payments on October 31 and December 1, 1891 totaling \$55.44. These payments, however, do not correspond to a change of address since Mr. Lynn resided at 160/804 N. 4th Avenue from 1890 until 1900. In addition, due to a lack of additional documentary evidence, it is impossible to ascertain what, if any, correlation exists between this evidence and the commission entry.

* Lyons, W.L. Residence Plans 1906
Lyons, W.L. Bungalow Knoxville, Tenn. P&D 1914

As indicated in the city directories, W.L. Lyons, partner in Chapman, White, Lyons Co., wholesale drugs, and president of Cruze-Sterling Co., first resided at 618 W. Church in 1907. Although Mr. Lyons' residence was constructed during the Post-Victorian period, the outline, as provided by the Sanborn-Perris Fire Insurance map, indicates that it is more characteristic of the Late Victorian period.

Macoy, Mary	Res.	Knoxville, Tenn.	Plans
Macoy, Mary	Cottage no. 2	N. 4th Ave.	Plans

Although no listings appeared in the city directories before 1903. It was determined that Mrs. Macoy boarded at five different addresses between 1903 and 1913. Due to a lack of additional documentary evidence and the implication of the city directories that Mrs. Macoy did not own the homes in which she lived, it is impossible to draw conclusions concerning this commission.

Madden, James	Cottage	Knoxville, Tenn.	Plans
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It was determined through the city directories that James Madden, vice president and general manager of East Tenn. Packing Co., resided at 461 Euclid Avenue in 1887, 93/223 Deadrick between 1888 and 1904, and Clinton Pike (Lonsdale) between 1904 to 1913. In addition, a payment of \$25.00 was made by Mr. Madden on May 4, 1889. This payment, however, does not correspond to a change of address since Mr. Madden had been residing at 223 Deadrick the year before the payment was made. In addition, due to a lack of additional documentary evidence, it is impossible to ascertain what, if any, correlation exists between this evidence and the commission entry.

Maloney, Geo. L.	Res.	Knoxville, Tenn.	Plans
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It was determined through the city directories that George L. Maloney, county court judge, resided at four different addresses between 1887 and 1913. However, due to a lack of additional documentary evidence, it is impossible to ascertain which, if any, of these addresses was that of the structure commissioned by Geo. L. Maloney.

* Mann, E.B.

Although no commission entry was given for E.B. Mann, in an 1890 newspaper article about the Baumann Brothers' current work, reference was made to a "dwelling for E.B. Mann in course of completion, Crumley & Craft, contractors." (Knoxville Journal, 13 April 1890) In addition, E.B. Mann made four payments totaling \$125.63 to the Baumann Brothers between June 1889 and October 1890. Corresponding to the dates of the newspaper article and the payments were the city directory listings which indicated that Edward B. Mann, president of E.B. Mann Undertaking Co., first resided at 1315 Sixth Avenue in 1890 having lived at 50 Williams in previous years.

* Maples, C.F. Res. Magnolia Ave. P. 1909

Carlos Maples, purchased lots 11 and 12 in block M of Magnolia Avenue in 1908. (Knox County Warranty Deed, Book 107 (1908), 251.) As indicated in the city directories, Carlos Maples, owner of Maple Bros., Lumber Co., first occupied the residence at 2439 Magnolia Avenue in 1910.

Martin, John J.

No commission entry was given for John J. Martin. However, as indicated in the cash ledger, J.J. Martin made a payment to the Baumann Brothers on May 26, 1890 for \$50.00. In addition, an 1890 newspaper article discussing the Baumann Brothers' current work referred to a "dwelling for Mr. John J. Martin, Central Avenue." (Knoxville Journal, 13 April 1890) Although this 1890 article referred to a Central Avenue address, it is not clear whether this was the address of the new dwelling or the address where Mr. Martin resided at the writing of the article. As indicated in the city directories, Mr. Martin, coal dealer, did reside at 9 Central Avenue. However, he resided at this address before 1887 until 1890. He then resided on the north side of Tennon west of Alexander in 1891, and at 15/115 Pearl Place thereafter. Due to a lack of documentary evidence, it is impossible to draw conclusions concerning this residence.

Matlock, H.L. Res. Knoxville, Tenn. Plans

It was determined through the city directories that Henry L. Matlock, a traveling salesman for McMillan, Hazen & Co., resided at three different addresses before moving to Athens, Tennessee in 1898. However, due to lack of additional documentary evidence, it is impossible to ascertain which, if any, of these addresses was that of the structure commissioned by Mr. Matlock.

* Maxwell, T.L. Res. P.

T.L. Maxwell, cashier for Farmers & Traders Bank and partner in Maxwell & Youmans, made payments to the Baumann Brothers between August 1890 and November 1893 totaling \$148.50. An announcement made in 1890 by the Baumann Brothers concerning their current work made reference to a "dwelling for T.L. Maxwell, receiving bids." (Knoxville Journal, 13 April 1890) As indicated in the city directories, Mr. Maxwell moved from 213 N. Fourth Avenue to 87/821 N. Fifth Avenue in 1890, where he resided until 1898 after which time no listings appeared in the city directories for T.L. Maxwell.

Mayo, D.R. (Geo. L. Snyder) Res. no. 2 P.
Mayo, D.R. Cottage Knoxville, Tenn. P.

It was determined through the city directories that D.R. Mayo, grocer and seller of seeds, resided at five different addresses between 1887 and 1913. These were 30 Craig in 1887, 40 Pine between 1888 and 1889, 725 Deery from 1890 to 1893, 218 Main in 1894, and 721 Eleanor from 1895 to 1913 (possibly longer). However, due to a lack of additional documentary evidence, it is impossible to ascertain which, if any, of these addresses was that of the structure commissioned by Mr. Mayo. Although the significance of the name Geo. L. Snyder being included in the commission entry has not been determined, as indicated in the city directories, G.L. Snyder resided at 721 Eleanor from 1891 to 1894 (the years prior to D.R. Mayo's residency there).

* Meek, Wm. M	Cottage	Plans
Meek, Mrs. Wm.M.	Res.	Knoxville, Tenn. Plans

Both Wm. M. Meek, attorney-at-law, and his wife, the former Daisy Woodruff, commissioned the Baumann Brothers to execute plans for residences. It is unknown if these were different commissions or if they actually refer to the same structure. Nonetheless, it is known that a home was constructed in 1896 at 1312 White Avenue, on a portion of Mrs. Meek's father's property. In addition, this is the only home which the Meek's actually owned having boarded at various addresses in Knoxville before the construction of this residence.

* Mellen, Dr. Geo. F.	Res.	U.T. Campus	P.
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Dr. George F. Mellen, professor of Greek and French at the University of Tennessee, made payments totaling \$200.00 to the Baumann Brothers on November 3, 1892 and October 4, 1893. Although no exact location has been determined, based on evidence from the city directories, Dr. Mellen resided on University Hill from 1894 to 1898.

Metler, A.	Res.	Knoxville, Tenn.	Sk.
Metler, A.	Res.	Central Ave.	P&D

Anton Metler, with Metler, Zeigler & Franz, meat market, made payments to the Baumann Brothers on October 31, 1891 and January 1, 1892 totaling \$352.24. A lack of city directory listings occurred for the years from 1894 to 1906. However, a Sharp's Gap address was indicated in 1906.

Metler, Jacob	Res.	Plans
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Jacob Metler, with Metler, Zeigler & Franz, meat market, made payments to the Baumann Brothers on February 5 and March 29, 1895 totaling \$85.00. A lapse of listings occurred in the city directories for Jacob Metler from 1895 until 1899, after which time a Sharp's Gap address was provided.

Mettic, S.	Residence	City	Plans
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No documentary evidence in the city directories, cash ledger, deeds or other sources has been found to provide information pertaining to this entry.

Miller, Dr.S.M.	Residence	N. Broadway	P.	6-1910
Miller, Dr.S.M.	Bungalow	Glenwood Ave.	P.	8-1910

Although no listings appeared before 1897, it was determined through the city directories that Dr. Samuel M. Miller, physician, resided at three different addresses between 1897 and 1913, none of which was a N. Broadway or Glenwood Avenue address. Furthermore, due to a lack of additional documentary evidence, it is impossible to ascertain what, if any, correlation exists between this evidence and the commission entry.

Milnor, H.C.	Res.		Plans
Milnor, H.C.	Res. Add.	2nd St.	P.

Although no listings appeared before 1889, as indicated in the city directories, Henry C. Milnor, conductor for the ETV&G Railroad and coal, lime and sand dealer, resided at eight different residences, all on Second Avenue, between 1889 and 1903. In addition, from 1904 to 1913, he resided at 214 Fourth Avenue. Due to a lack of consistency between the street numbers of the addresses on 2nd Avenue and the lack of any additional documentary evidence, it has not been determined which, if any, of these addresses was that of the residence commissioned by Mr. Milnor.

Minis, John P.	Res.	Plans
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The only listings in the city directories are for a John B. Minis. It is possible, due to a typographical error, that this entry should be for John B. as well. If this be the case, the city directories indicated that John B. Minis, owner of John B. Minnis & Co. (grocers), resided at 123/603 W. Cumberland Avenue before 1887 until 1913. It is possible due to the occupation of this residence prior to 1887 that this commission was undertaken before 1887.

* Misner, H.S. Res. Magnolia Ave. P.

Hamlet Misner, president of Holston Banking & Trust Co. and treasurer of Knox. Furniture Co., made a \$277.50 payment to the Baumann Brothers on June 1, 1892. As indicated in the city directories, H.S. Misner moved from 41 Deadrick in 1891 to 1503 Magnolia Avenue by 1893. Furthermore, the property, Lots 7, 8, and 9 on Magnolia Avenue in Elm Park, on which the residence was constructed was purchased by Mr. Misner in 1891. (Knox County Warranty Deed, Book 116 (1891), 292.)

Mitchell, W.P. Country Res. Sevierville Pike Plans

The city directory listings indicated that William P. Mitchell, stock dealer, boarded at various addresses before 1891 and between 1898 and 1900, and resided at 1731 Jefferson Avenue from 1891 to 1897, and at 521 W. Cumberland Avenue between 1901 and 1905. However, after 1905 no listings were given in the city directories for W.P. Mitchell. It is possible, although speculative, that Mr. Mitchell's country residence was located a long distance out Sevierville Pike so that its address was not included in the city directory. However, due to a lack of additional documentary evidence this or any other conclusions concerning this commission entry cannot be made.

Moses, F.A.	Res.	Plans	
Moses, Mr. Frank	Res.	Plans	
Moses, Mr. Frank (D.G. Colson)	Res.	Plans	1885

As indicated in the city directories, Frank A. Moses, real estate dealer, coal and oil inspector, accountant and U.S. Pension agent, resided at 1316 Broadway before 1887 until 1903. Furthermore, he resided at 411 W. Vine in 1904, 425 W. Vine from 1905 until 1911, and at 724 Eleanor between 1912 and 1913. It was determined that the residence at 1316 Broadway was an earlier Joseph Baumann design as indicated in an August 25, 1885 Daily Journal article. However, the significance of the name D.G. Colson included in the entry referring to this residence has not been determined. Furthermore, due to a lack of additional documentary evidence, it has not been ascertained if any of the other three residences in which Mr. Moses resided were designed by the Baumann Brothers and thus referred to in the commissions book.

* Moses, Henry	Cottage	Plans
Moses, Henry	Res. Floor Plans	Floor Plans

Henry Moses made a payment to the Baumann Brothers on December 1, 1887 for \$105.00. As indicated in the city directories, Mr. Moses resided at 1330 Broadway from 1888 until 1902.

* Moses, Prof. W.E.	Res. no.2	P.
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Prof. W.E. Moses, justice of the peace, accountant, city recorder and secretary & treasurer of Tenn. Marble & Lime Co., made a payment of \$35.00 to the Baumann Brothers on November 1, 1888. As indicated in the city directories, W.E. Moses resided at 1356 Broadway from 1888 until 1894.

Moulen, J.W. Res. Cumberland Ave. Plans

The city directories had no listings for a J.M. Moulen. They did, however, give listings for a John McMillan Moulden. As indicated in the city directory listings, J.M. Moulden boarded at various addresses from 1887 to 1895, and in 1897 took up residency at 407 W. Main Avenue. This address does not correspond with that provided in the commission entry. Based on the name and address discrepancies and a lack of additional documentary evidence, it is impossible to draw conclusions concerning this commission.

Murphy, G.W. Res. Plans 1894

G.W. Murphy made an \$85.00 payment to the Baumann Brothers on August 4, 1894. The city directories indicated that he had boarded at 5/709 McMullen from 1887 until 1894, but then from 1895 to 1908, G.W. Murphy was the owner of the residence at this same address. Furthermore, no listings were given after 1908. Due to a lack of documentary evidence, it is impossible to make conclusions regarding this commission.

* Murphy, Inge Res. Near Kingston Pike P&D 1909

As indicated in the city directories, Inge Murphy first resided on Kingston Pike in 1910. Although no street number is provided, a warranty deed, indicating the purchase of the property from Lucy Thomas by Mr. Murphy in 1908, described the parcel of land as being "one acre on Third Creek in the Eighth district and being two miles west of the courthouse, near Lindsay, Jersey and Sullins." (Knox County Warranty Deed, Book 225 (August 24, 1908), 133.)

McAdoo, Ross Res. Knoxville Plans

As indicated in the cash ledger, Mr. McAdoo made a payment to the Baumann Brothers on January 12, 1892 for \$50.00. No city directory listings were given for Ross McAdoo, postal carrier, prior to 1893. As indicated in the city directories, Ross McAdoo boarded on Craig/Hill Avenue from 1893 to 1903 and on Linden Avenue in 1907. He resided at 213 Third Avenue from 1905 to 1906 and at 505 Otis between 1908 and 1913. Due to a lack of additional documentary evidence, it is impossible to ascertain which, if any, of these addresses is for the residence referred to in the commission entry for Ross McAdoo.

McAllen, J.A. Cottage Plans

As indicated in the cash ledger, Mr. McAllen made payments to the Baumann Brothers on December 1, 1890 and January 30, 1891 totaling \$35.00. Although no listings were given in the city directories for J.A. McAllen, principal of McAllen Business College, prior to 1891, they indicated that he resided on the south side of E. Linden from 1891 to 1894. However, after 1894, Mr. McAllen's address changed on a yearly basis and after 1909 no listings were given. Based on a lack of additional evidence, it is impossible to ascertain if the Linden Avenue address which corresponds with the date of payments made to the Baumann Brothers or any other listings given, were the address of the cottage referred to in the commission for Mr. McAllen.

McBee, Frank Cottage Plans

Although no city directory listings appeared before 1898, it was determined that Frank McBee, director of the McBee Trading Co., resided at three different addresses between 1887 and 1913. However, due to a lack of additional documentary evidence, it is impossible to ascertain which, if any, of these addresses was that of the cottage commissioned by Mr. McBee.

McClung, C.M.	Res.	Clinch & Locust Sts.	Plans
McClung, C.M.	Res.	Knoxville, Tenn.	Plans

City directory listings indicated that C.M. McClung resided at 135/507 Locust before 1887 to 1913. Based on this information, it is likely that this commission was underatken prior to 1887. However, this has not been determined.

** McClung, F.H.	Res.	City	Plans
McClung, F.H.	Res.	W. Hill	P.

It was determined that the residence to which this commission referred was a house near the corner of Hill and High that Frank H. McClung bequeathed to his daughter Aurelia. A newspaper article provided details of the home's design. (See Chapter 3 for further discussion.)

* McClure, W.K.	Res.	W. Knox.	P&D	1902
McClure, W.K.	Stable	Knoxville, Tenn	Plans	

As indicated in the city directories, W.K. McClure, owner of W.K. McClure & Co., real estate, timber and coal lands, first occupied the residence at 949 Temple Avenue in 1903.

** McCrary, F.B.	Res.	E. Hill Ave.	Plans
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As indicated in the cash ledger, F.B. McCrary made a \$166.50 payment to the Baumann Brothers on September 8, 1890. In addition, a newspaper article and the city directory listings revealing a residence at 601 E. Hill Avenue for Mr. McCrary beginning in 1891, provide evidence for this commission. (See Chapter 3 for further discussion and photographic evidence.)

McCullen, Geo. A.	Res.	Plans
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No documentary evidence in the city directories, cash ledger, deeds or other sources has been found to provide information pertaining to this entry.

** McDonald, J.P. Country Res.(Burned) Holston Hills
P&D 1903
McDonald, Jas.P. Chicken House Knoxville, Tn. Bl.pts.

Corresponding to the date given in the commission entry was the listing in the 1903 city directory indicating that J.P. McDonald began residing near Boyd's Bridge Pike, which is an area around Holston Hills.

* McDonald, Rev. A. Res. Knoxville, Tenn. P. 11-1910

As indicated in the city directories, a 1322 Freemont address for Rev. McDonald first appeared in the 1912 which corresponded to the date given in the commission entry.

McKeldin, J.A. Res. W. Main Ave. P&D 1902

City directory listings indicated that John A. McKeldin, secretary and treasurer of Knoxville Woolen Mills, resided at 29 Broad in 1887 and at 127/607 W. Main Avenue between 1888 and 1913. Although this address corresponds with that provided in the commission entry, the date indicated in the commission entry does not agree. Due to a lack of additional documentary evidence, this discrepancy cannot be explained.

* McMillan, E.E. Cottage Knoxville, Tenn.

E.E. McMillan, a partner in McMillan, Hazen and Co., wholesale boots and shoes, made payments to the Baumann Brothers on July 2 and December 15, 1888 totaling \$165.00. The dates of these payments and the city directory listings which indicated that E.E. McMillan resided at 97/415 W. Main Avenue from 1888 until 1913, provide evidence that this was the cottage designed by the Baumann Brothers for E.E. McMillan.

McMillan, John E.	Res.	E. Hill Ave.	Plans
McMillan, John E.	Add. to Porch	City	Det. 1922

City directory listings indicated that John County Court Clerk, boarded at various addresses prior to 1902. He resided at 408 E. Hill Avenue from 1902 until 1905, at 610 E. Hill in 1906, and at Whitfield Flats between 1907 and 1913. Due to a lack of additional documentary evidence, it cannot be ascertained which, if either, of the E. Hill Avenue addresses indicated in the city directories corresponds with that of the commission entry for John E. McMillan.

* McMillan, R.E.	Res.	Knoxville, Tenn.	P&D
McMillan, R.E.	Res.	E.Knox.	P.

In an 1889 announcement of their current work, the Baumann Brothers referred to the "eight room residence for R.E. McMillan now in course of erection; J.R. Galyon, contractor." (Knoxville Journal, 4 August 1889) In addition, payments totaling \$35.00 were made to the Baumann Brothers on October 12 and November 30, 1889 by Mr. McMillan. The 1890 city directory provided the first listing of the residence at 808 E. Hill Avenue occupied by Robert E. McMillan, partner in McMillan, Biddle & Moulden, dry goods.

McMillan, T.B. (G.H. Kaiser)	Res.	P.	(see Charles Leonhardt)
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Although no listings were given before 1888, it was determined through the city directories that Thomas B. McMillan, partner in Ross, McMillan & Co, resided on Central near Munson from 1888 to 1889 and at 3/103 E. Scott Avenue between 1890 and his death in 1906. However, due to a lack of additional documentary evidence, it is impossible to ascertain which, if either, of these addresses was that of the residence commissioned by Mr. McMillan. Furthermore, the significance of G.H. Kaiser and Charles Leonhardt within this commission entry have not been determined.

McNutt, Will Country Residence Knoxville, Tenn. Plans

As indicated in the cash ledger, Mr. McNutt made a payment to the Baumann Brothers on March 17, 1893 for \$32.32. No city directory listings were given prior to 1900 or after 1909. However listings between 1900 and 1909 indicated Will McNutt resided on Dandridge Pike. However, due to a lack of documentary evidence, the location of Mr. McNutt's country residence cannot be ascertained.

** McTeer, J.T. Res. Main & Walnut St. Plans
 McTeer, J.T. Apt. House Walnut St. P&D 5-1904
 McTeer, J.T. Clothing Store 124 Gay St. P&D 1924

As indicated in the cash ledger, J.T. McTeer made a \$164.00 payment to the Baumann Brothers on April 10, 1888. The city directories indicated that Mr. McTeer resided at 505 W. Main Avenue beginning in 1887. (See Chapter 3 for further discussion and photographic evidence.)

* Newton, S.D. Res. Dandridge Pike P. 1908

A 1603 Dandridge Pike address first appeared in the 1909 city directory as the residence of S.D. Newton, civil engineer.

O'Brien, Maj. J.F. Res. Knoxville, Tenn. Plans

The only listings which appeared in the city directories for J.F. O'Brien were for the years 1890 and 1891. During these two years, Maj. O'Brein, president of Knoxville Western Railroad, resided at 112 Church Avenue. However, due to a lack of additional documentary evidence, it is impossible to ascertain if this address is that of the residence commissioned by Maj. O'Brein.

* Ogden, S.R. Res. Plans

S.R. Ogden, manager of Ogden Bros. & Co., whole-sale stationers, printers and binders, made payments totaling \$18.50 to the Baumann Brothers on October 31, 1888 and February 1, 1890. Although no date or location were indicated in the commission entry, the city directory listings indicated that S.R. Ogden first occupied the residence at 1106 Rose Avenue in 1889 and lived there until 1898.

* Oliver, Ralph E. Res. Cumberland Ave. Plans

As indicated in the city directories, Ralph E. Oliver, contractor with W.J. Oliver Manufacturing Co., first occupied the residence at 1505 W. Cumberland Avenue in 1905.

** Oliver, W.J. (J.E. Chapman) Res. Knoxville, Tenn. P&D
 Oliver, W.J. 3 Res. Warehouse, Etc. Knoxville, Tenn. P&D

The W.J. Oliver was originally constructed for J.E. Chapman and was purchased by Oliver in 1900. (See Chapter 3 for further discussion.)

* Osborne, Wm. Res. 512 Summer Place Plans

Although no date of construction was included with the commission entry, as indicated in the city directories William Osborne resided at 512 Summer Place from 1891 until his death on June 3, 1911.

* Otts, Dr. Res. 210 E. 5th Ave. Plans

Dr. Otts, the associate pastor of Third Presbyterian Church, purchased property of Fifth Avenue in 1898. (Knox County Warranty Deed, Book 156 (1898), 27-29.) Although no 1899 edition of the city directory is available, the 1900 edition indicated that Dr. Otts' residence was located at 210 E. Fifth Avenue, a move from 733 N. Third Avenue in 1898.

Parham, E.M. Res. Plans

E.M. Parham made payments totaling \$90.00 on February 18 and August 5, 1889 to the Baumann Brothers. The only city directory listings given for E.M. Parham were from 1893 and 1901 which indicated that E.M. Parham resided at 706 Clinch. A four year lapse in time occurs between the payment date and the occupation of 706 Clinch Avenue by E.M. Parham. For this reason and a lack of additional documentary evidence, the residence to which the commission refers has not been determined.

* Parsons, Henry A.E. Res. E. Scott Ave. P&D 1906

As indicated in the city directories, Henry A.E. Parsons, secretary and treasurer, first occupied the residence at 402 E. Scott in 1906.

Peed, Thos, Res. Plans

As indicated in the cash ledger, Mr. Peed made five payments to the Baumann Brothers between July 1888 and May 1889. The city directory listings indicated Thomas Peed, a bookkeeper, resided at five different address between 1888 and 1913. Although the dates of residency at a 624 Brookside Avenue address correspond with the dates of the payments made to the Baumann Brothers, a lack of documentary evidence makes it impossible to ascertain if this address or any others was for the residence indicated in the commission entry for Mr. Peed.

* Perkins, Jas. Res. Deery St. P.
Perkins, Mrs. Jas. Cottage Plans

James Perkins was a traveling salesman for Daniel Briscoe and Co. until 1891, after which time he became a clerk for this same company and settled in Knoxville. Although no city directory listings were given for Mr. Perkins before 1891, beginning in 1891, James Perkins resided at 830 Deery Street, where he resided until 1913.

* Peyton, Masterson Residence Main & Henley P. 1-1899

The date and location provided in the commission entry, correspond to the city directory listings which indicated that Masterson Peyton, partner in Ingersoll & Peyton, lawyers, moved from 409 Temple to 700 W. Main Avenue between 1899 and 1900.

* Pickle, H.A. Res. Knoxville, Tenn. P&D 11-30-09
Pickle, H.A. Res. W.Clinch Ave. D. 1916

As indicated in the city directories, H.A. Pickle first occupied the residence at 1710 W. Clinch Avenue in 1910, before which time he had resided at 715 N. Fifth Avenue and other addresses.

* Porta, Chas. H. Res. E. Jackson Ave. P&D 1908

As indicated in the city directories, Charles H. Porta boarded at various addresses between 1888 and 1908. However, the first appearance of a 1710 E. Jackson Avenue address for Charles Porta's residence occurred in the 1909 city directory which corresponded to the date and location provided in the commission entry.

Post, O.C. Res. Knoxville, Tenn. Sk.

No listings appeared in the city directories prior to 1901 for Ollie C. Post, barber. The listings which appeared between 1901 and 1913 were different for every year except 1904 through 1906 and 1911 through 1913. Due to the inconsistency in addresses and the lack of additional documentary evidence, it is impossible to ascertain if any of these addresses is that of the residence commissioned by O.C. Post.

Powers, Col. S.T. Res. Plans

As indicated in the city directories, S.T. Powers resided at 131 Vine Avenue from 1887 until his death in August 1889. He had resided at 73 E. Fifth Avenue prior to 1887. As indicated in the cash ledger, Col. Powers made payments to the Baumann Brothers between July and September 1888 totaling \$126.25. Due to a lack of additional documentary evidence and because Col. Powers was already residing at 131 Vine Avenue when he began making payments to the Baumann Brothers, the specifics of this commission have not been determined.

* Price, A.J. Res. Plans

A.J. Price, superintendent of Knox. Furniture Co., made a payment of \$28.00 on September 27, 1890 to the Baumann Brothers. In addition, an announcement of the Baumann Brothers' current work referred to a "dwelling for A.J. Price, Oak Street." (Knoxville Journal, 13 April 1890) An investigation of the city directories indicated a 904 Oak Street address for A.J. Price.

Price, J.E. Res. P.

Although one payment of \$200.00 was made by J.E. Price on December 24, 1887, no additional documentary evidence in the city directories, deeds or other sources has been found to provide information pertaining to this entry.

Price, Dr. Jones L. Cottage Plans

Although no listings appeared in the city directories before 1891 or after 1897, it was determined that Dr. Jones L. Price resided at 203/903 W. Fifth Avenue between 1891 and 1897. In addition, an entry in the cash ledger was made in July 1888 indicating a payment of \$30.00. However, due to a lack of additional documentary evidence, it is impossible to ascertain what, if any, correlation exists between this evidence and the commission entry.

Ragsdale, J.M. Res. Knoxville, Tenn. Plans

The only city directory listings for J.M. Ragsdale was given in the 1904 edition. It indicated that J.M. Ragsdale resided on the east side of Schofield 2 blocks south of Tennessee Avenue in Lonsdale. In addition, as indicated in the cash ledger, a payment of \$57.40 was made by Mr. Ragsdale on December 21, 1891. However, due to a lack of additional documentary evidence, it is impossible to ascertain what, if any, correlation exists between this evidence and the commission entry.

Rambo, D.R. Cottage Knoxville, Tenn. Plans

No documentary evidence in the city directories, cash ledger, deeds or other sources has been found to provide information pertaining to this entry.

* Roberts, T.P.	Cottage		Plans	
Roberts, T.P.	Cottage	Knoxville, Tenn.	Plans	1909
Roberts, T.P.	Cottage	Gratz St.	Plans	2-1909

Although no address has been determined, the home of Thomas P. Roberts was designed by the Baumann Brother. Mr. Roberts, who married Joseph's and Albert's sister Lovenia, was a machinist and foreman for the Southern Railway until 1906 and thereafter became the superintendent for the W.J. Oliver Mfg. Co. The Baumann Brothers' commission book includes three entries for T.P. Roberts all for plans for a cottage. One of the entries provides 1909 as the commission date and Knoxville as the location. Another entry is more specific in that it gives February 1909 as the date and Gratz Street as the location. It is possible that both entries refer to the same residence.

* Rodgers, W.D. Res. E. Fifth Ave. Plans

W.D. Rodgers, a partner in Caldwell & Rodgers, made payments between October 1893 and March 1894 totaling \$234.90 to the Baumann Brothers. As indicated in the city directories, W.D. Rodgers had boarded at various addresses in Knoxville between 1891 and 1894, before which time no listings were given for him. However, the dates of the payments to the Baumann Brothers correspond with W.D. Rodgers' residency at 207 E. Fifth Avenue from 1894 until 1913.

Rose, D.M (Lewis Tillman) Res. W. Cumb. Ave. Plans

As indicated in the city directories, D.M. Rose boarded at the home of Lewis Tillman at 77/405 W. Cumberland Avenue until 1893. However, from 1894 until 1913, Daniel M. Rose resided at 803 W. Hill Avenue. In addition, Mr. Rose made payments to the Baumann Brothers between July 1892 and December 1894 totaling \$203.50. Although the dates of payments correspond with the first occupation of the residence at 803 W. Hill Avenue by Mr. Rose, it has been determined that the residence at this address was the residence which was designed for F.H. McClung by the Baumann Brothers in 1889. (See Chapter 3) Furthermore, a discrepancy occurs between the location given in the commission entry and this address, the only one given that indicated ownership of a residence. Furthermore, the inclusion of Lewis Tillman's name has not been determined except that Mr. Rose boarded in his home as previously mentioned.

* Ross, Prof. C.C.

Although no commission entry was found for Charles C. Ross, an 1890 article discussing the Baumann Brothers' current work, referred to a "dwelling for Prof. C.C. Ross, receiving bids." In addition, Prof. Ross made a \$60.00 payment to the Baumann Brothers on August 23, 1890. Corresponding to the 1890 date of both the newspaper article and the payment were the city directory listings which indicated that Charles C. Ross, principal of East Tennessee Institute, resided at 1205 Rose Avenue from 1890 until 1898.

Ross, D.L. (R.J. Lane, Jas. Comfort) Res. Plans

As indicated in the city directories, David L. Ross, partner in Ross and Goodheart, merchandise brokers, resided at 1305 N. Broadway before 1887 until 1913 (and possibly after). Based on inclusion of information pertaining to the D.L. Ross house on Broad Street in the August 25, 1885 edition of the Daily Journal, it is possible that this commission was undertaken prior to 1887.

* Ross, J.Ed. Res. Plans

J. Ed. Ross made payments totaling \$134.00 to the Baumann Brothers between June 1893 and May 1894. As indicated in the city directories, the first listing of the residence at 505/1308 White Avenue and its occupation by Mr. Ross occurred between 1893 and 1894.

* Ross, Jno. M. Res. Plans
 Ross, Jno. M Res. Armstrong Ave. P&D

John M. Ross, president of Knox. Marble Co., made a \$100.00 payment to the Baumann Brothers on October 19, 1889. Corresponding to the Armstrong Avenue address indicated in the commission entry were the city directory listings indicating the residence of J.M. Ross at 1365 Armstrong Avenue beginning in 1888 until at least 1913.

** Ross, Mrs. M Res. Fifth Ave. Plans
 Ross, Mrs. M.L. Res. Plans

As indicated in the city directories, M.L. Ross resided at 1415 Laurel Avenue beginning in 1893. (See Chapter 3 for further discussion.)

Rourke, M.F. 5 Residences Knoxville, Tenn. Plans

It was determined through the city directories that Mr. Rourke resided at three different addresses between 1887 and 1913. In addition, payments were made by Mr. Rourke on May 2, 1888 and January 14, 1892 totaling \$148.75. However, due to a lack of additional documentary evidence, it is impossible to ascertain what, if any, correlation exists between this evidence and the commission entry.

* Rule, Capt. Wm. Res. W. Clinch Ave. P&D 1913

As indicated in the city directories, William Rule, editor in chief of the Knoxville Journal and Tribune, first occupied the residence at 1604 W. Clinch Avenue in 1914, after having lived at 503 Second Avenue from 1902 until 1913.

Sanford, E.J. Res. Hill Ave. Plans
Sanford, E.J. Res. Hill Ave. (Maplehurst) Plans

The city directories indicated that Edward J. Sanford, partner in Sanford, Chamberlain & Albers, wholesale drugs, resided at 192/816 Hill Avenue between 1889 until his death in 1902, having resided at 181 Prince in previous years. The Baumann Brothers' cash ledger indicated four payments made by Mr. Sanford between August 1888 and April 1892 totaling \$632.99. However, as indicated in newspaper articles, this residence on Hill Avenue, known as Maplehurst, was not built for Mr. Sanford, but was built in 1825 for Campbell Wallace who sold the home to the Churchwell family. The Churchwells sold the house to Jas. H. Cowan in 1858, and Mary Cowan, J.H. Cowan's widow, sold the house and 6 acres to E.J. Sanford in 1889. (Knoxville Tribune, 15 January 1889 and Knoxville News Sentinel, 27 November 1934)

* Sanford, H.C. Res. 9th St. Plans

As indicated in the city directories, H.C. Sanford, lawyer and notary public, first occupied the residence at 916 Ninth Street in 1905.

Scharringhous Cottage Plans

Although no listings appeared before 1890, it was determined through the city directories that Mr. Edward H. Scharringhous, the only Scharringhous in the city directories, boarded at various addresses between 1890 and 1894 after which he resided at 615 Deery between 1895 and 1898 and at 1027 Luttrell between 1900 and 1913. However, due to a lack of additional documentary evidence, it is impossible to ascertain if either of these addresses was that of the cottage commissioned by Mr. Scharringhous.

* Schmidt, Mrs. C. Res. P. 1902

As indicated in the city directories, Mrs. Crescentia Schmidt, widow of Rudolph, first resided at the residence at 130 Kenyon Avenue in 1903.

* Schmidt, Chas. R. Cottage Knoxville, Tenn 1902

As indicated in the city directories, Charles R. Schmidt, a barber, resided at 128 Kenyon beginning in 1903.

** Schmitt, Prof. C.D. Residence W. Knoxville Plans

As indicated in the city directories, C.D. Schmitt first occupied the residence at 1302 White Avenue in 1895. (See Chapters 3 and 4 for detailed discussion and photographic evidence.)

Schneider, Mrs. Lilly	Cottage	P.	1902
Schneider, Mrs. Mamie	Res.	P.	1902
Schneider, Misses	Duplex House	Grainger Ave.	P&D 1924

As indicated in the city directories Lilly and Mamie Schneider resided at the same address, indicating the possibility that they lived together. A 245 E. Wells address was given between 1894 and 1903, and a 115 Grainger Avenue address was given between 1904 and 1913. Due to a lack of additional documentary evidence the residence and cottage to which these commissions refer have not been determined.

* Schriver, W.J.(Dawn Res.) Res. Kingston Pike Plans

A. J. Schriver purchased the home of W.H. Dawn which had been designed by the Baumann Brothers in 1892. As indicated in the city directories, Andrew J. Schriver moved to the Kingston Pike address in 1902, having resided at 825 Oak Avenue in previous years.

Scott, A.A. Cottage Plans

Although no listings appeared in the city directories before 1902, it was determined that Alexander A. Scott, partner in J.F. Scott & Son (brick), resided at three different addresses between 1902 and 1913. However, due to a lack of additional documentary evidence, it is impossible to ascertain if any of these addresses was that of the cottage commissioned by Mr. Scott.

* Scott, F.A.R. Res. N. Knoxville Plans

F.A.R. Scott made a payment of \$97.95 to the Baumann Brothers on October 12, 1887. As indicated in the city directories, F.A.R. Scott began to occupy his home on Oak Hill in 1888 and resided there until 1912.

* Scott, Mrs. Sue Res. P.

Mrs. Sue Scott, widowed in 1891, made payments to the Baumann Brothers on February 15, 1892 and April 24, 1893 totaling \$150.00. As indicated in the city directories, Sue Scott first occupied the residence at 1415 W. Clinch Avenue after 1893.

Sevier, Mrs. M.M Residence White Ave. P. 1907

Although no listings appeared in the city directories before 1906, entries between 1908 and 1913 indicated a 1403 White Avenue address. This address seemingly corresponds to the White Avenue residence commissioned by Mrs. Sevier. However, the 1903 Sanborn-Perris Fire Insurance map indicated a structure at this address, the same outline of which appeared later in the 1917 Sanborn-Perris Fire Insurance map.

Seward, Wm.	Res.	Knoxville, Tenn.	Plans
Seward, Wm.	Res.	Wright's Stations, Tenn.	Plans 1912

The only listing provided in the city directories of the study period was a listing in the 1913 city directory indicating a 1913 Ebenezer Road address for Mr. Seward. However, due to a lack of additional documentary evidence, it is impossible to determine the correlation between this address and the commission entries.

Shields, Milton	Res.	N. Fourth Ave.	Plans
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Although Milton Shields, partner in Shields Bros., boarded at the Hattie House between 1887 and 1890, it was determined through the city directories that he resided at 917 N. 5th Avenue between 1891 and 1895 after which time no listings appeared in the city directories. In addition, an entry in the cash ledger was made in July 1891 indicating a payment of \$250.00. It is possible that a typographical error occurred in the commission entry and that the address should be N. Fifth Ave. However, due to a lack of additional documentary evidence, it is impossible to ascertain what, if any, correlation exists between this evidence and the commission entry.

* Shields, Col. W.S.	Res.	Temple Ave.	Plans
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Based on listings in the city directories, Col. W.S. Shields, president of City National Bank, first occupied the residence at 861 Temple Avenue, also referred to as 1600 Melrose Place, beginning in 1905. Although the date would imply a Post-Victorian design, the Sanborn-Perris Fire Insurance map reveals an outline typical of Late Victorian residences.

Shipe, S.O. Res. Gratz & Gill Sts. Plans

Although no listings appeared before 1903 and Mr. Shipe died April 5, 1913, it was determined through the city directories that S.O. Shipe resided at three different addresses between 1902 and 1912. However, none of the addresses - 1175 N. Broadway, 712 Deery, or 1033 Luttrell- matches the Gratz & Gill Sts. address given in the commission entry. In addition, due to a lack of additional documentary evidence, it is impossible to ascertain what, if any, correlation exists between this evidence and the commission entry.

Sims, Chas. C. Bungalow, Sk.

No documentary evidence in the city directories, cash ledger, deeds or other sources has been found to provide information pertaining to this entry.

Smith, B.F. Cottage N. Gay St. Plans

It was determined through the city directories that B.F. Smith, partner in B.F. Smith & Bro. and agent for Southern Railway, resided at four different addresses during the study period, none of which was a N. Gay St. address. In addition, due to a lack of additional documentary evidence, it is impossible to ascertain what, if any, correlation exists between this evidence and the commission entry.

Smith, C. Aubry Bungalow Knoxville, Tenn. P.

No listings appeared in the city directories for C. Aubry Smith; however, listings did appear for B. Aubrey, although not before 1909 or after 1912. Thus, it is possible that this entry should be for B. Aubrey. However, due to a lack of additional documentary evidence, it is impossible to ascertain if any of the four addresses given during the four years for B. Aubrey Smith, a bookkeeper, are significant to the commission entry.

Smith, Jas.L Res. Commerce Ave. Plans

As indicated in the city directories, J.L. Smith, a traveling salesman for Knaffl & Locke, boarded at various addresses prior to 1894. He resided at 412 Commerce from 1895 to 1904, at Smith Flats in 1905, 1908 and 1911, and at 410 Commerce in 1906 through 1907, 1909 through 1910 and in 1913. Although Mr. Smith resided at two Commerce Avenue addresses, it has not been ascertained which, if either, of these is the Commerce Avenue residence referred to in the commission entry.

Smith, W.P. Residence Plans

Although no listings appeared after 1897, it was determined through the city directories that Mr. Smith, employed by C.M McClung & Co., resided at 714/1509 Highland Avenue between 1888 and 1897. In addition, three entries in the cash ledger were made between December 1892 and April 1893 indicating payments of \$125.00. However, due to a lack of additional documentary evidence, it is impossible to ascertain what, if any, correlation exists between this evidence and the commission entry.

Sneed, Judge, J.W. Add. to Res. Clinch Ave. P. 1903

This entry was the only one given in the commission book for J.W. Sneed. However, in an 1890 article discussing current work of the Baumann Brothers, reference was made to a "cottage for Jos. W. Sneed." (Knoxville Journal, 13 April 1890) City directory listings indicated that J.W. Sneed, Criminal Court Judge, resided at 1313 McCammon/E. Front Avenue between 1887 and 1913. No listings for a Clinch Avenue address were given for Judge Sneed. Furthermore, a change of address did not occur to correspond with the cottage for Sneed discussed in the 1890 article.

Snyder, Geo. L. (D.R. Mayo) Res. no. 2. P.

Although no listings appeared after 1895, it was determined through the city directories that Geo.L. Snyder, lawyer, resided at two different addresses between 1887 and 1894. He resided in South Knoxville between 1887 and 1889 and at 67/721 Eleanor from 1891 to 1894. As indicated in the cash ledger, Mr. Snyder made three payments, each \$10.00 to the Baumann Brothers between January 1892 and April 1892. However, due to a lack of additional documentary evidence, it is impossible to ascertain what, if any, correlation exists between this evidence and the commission entry. Although, the significance of D.R. Mayo's name in the commission entry has not been determined, as indicated in the city directories, D.R. Mayo resided at 721 Eleanor from 1895 until 1913 (and possibly longer).

* Staub, A.E. Cottage P. 1900

As indicated in the city directories, A.E. Staub, a clerk for Southern Railway and L&N Railroad, boarded at 1102 Highland Avenue, the home of his father, from 1890 until 1900, after which time he occupied the residence at 1615 Highland Avenue. It is possible because this home was constructed during the transistion between the Late Victorian and Post-Victorian periods, that it is, as revealed through the Sanborn-Perris Fire Insurance map, more characteristic of the Late Victorian period.

* Staub, Jacob 2 Res. W. Knoxville Plans

Jacob Staub made payments to the Baumann Brothers on January 4 and July 18, 1892 totaling \$125.00. As indicated in the city directories, Jacob Staub, city weigher, first occupied the residence at 301/1102 Highland Avenue in 1893.

Sterchi, E.H. Bungalow Knoxville, Tenn. Plans

Because listings appeared in the city directories for three E.H. Sterchis (Edward, Edwin and Earl H.), it is impossible without additional documentary evidence, which has not been found, to determine the correct name.

Sterchi, W.H. (N.R. Hall) Res. Fifth Ave. & King St. P.

Although no listings appeared before 1891, it was determined through the city directories that Mr. Sterchi, partner in Sterchi Bros., resided at seven different addresses between 1891 and 1913, none of which was a Fifth Avenue or King Street address. In addition, due to a lack of additional documentary evidence, it is impossible to ascertain what, if any, correlation exists between this evidence and the commission entry.

Stoughton, J.B. Res. Knoxville, Tenn. plans

No documentary evidence in the city directories, cash ledger, deeds or other sources has been found to provide information pertaining to this entry.

Stubblefield, Rev. J.A. Res. Knoxville, Tenn. Plans

No documentary evidence in the city directories, cash ledger, deeds or other sources has been found to provide information pertaining to this entry.

* Sullins, C.C. Res. Plans

C.C. Sullins made a \$5.00 payment to the Baumann Brothers on May 11, 1895. The date of this payment occurred shortly before the city directory listing in 1896 which indicated that C.C. Sullins, owner of C.C. Sullins & Co, first occupied a residence on Kingston Pike.

* Swan, C.H.	Cottage	Munson St.	P.
Swan, Chas. H.	Cottage & Add.	Deery St	P&D 1901-08
Swan, C.H.	Add. to Res.	City	Plans 1917
Swan, Chas.	Rem. Res.	Deery St.	Plans

The Baumann Brothers' commissions book included four entries for Chas. Swan. One entry indicated Mr. Swan, owner of Swan Bros., commissioned the Baumann Brothers to execute plans for a cottage on Munson Street. Corresponding to this commission entry and its location was the 29/132 Munson Avenue address, indicated in the city directories, for Mr. Swan between 1889 and 1900. Another entry indicated that Mr. Swan commissioned the Baumann Brothers to execute plans and details for a cottage on Deery Street in 1901. The city directory listings which indicated a 723 Deery address for Chas. Swan between 1902 and 1913 correspond to this commission.

** Swebson, Maj. R.R.	Res.	Laurel Ave.	Plans
Swebson, R.R.	Add. to Res.		P&D
Swebson, R.R.	Stable	Knoxville, Tenn.	Plans
Swebson, R.R.	Store	Gay St.	
Swebson, R.R.	Family Tree	Knoxville, Tenn.	
Swebson, Maj.R.	Stores	City	Plans 5-1900
Swebson Estate	Store Bldg.	Add. Vine Ave.	Plans

As indicated in the city directories, R.R. Swebson first occupied the residence at 1537 Laurel Avenue in 1888. He made payments totaling \$1002.50 to the Baumann Brothers between February 1891 and January 1892. (See Chapter 3 for further discussion and photographic evidence.)

* Tatum. W.C.	Cottage, Frame	E. Hill Ave.	P.	1887
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Consistent with the 1887 date and the E. Hill Avenue address given in the commission entry was the first appearance in the 1887 city directory of a residence at 238 E. Hill Avenue occupied by W.C. Tatum.

** Taylor, Robt.	Residence	Plans	3-1901
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See William Caswell house in Chapter 3 for discussion.

Thrasher, H.H. Res. Knoxville, Tenn. 1st Fl. &
Basement,
3 elev.

No documentary evidence in the city directories, cash ledger, deeds or other sources has been found to provide information pertaining to this entry. However, it is possible that the last name was misspelled in the commissions entry and that the name should be H.H. Thrasher. If this be the case, listings in the 1909-1913 city directories indicated that H.H. Thrasher lived on the north side of Kingston Pike.

Templeton, Mrs. Geo. Cottage Henley St. Plans

Although no listings were given before 1910, the city directories indicated that Lucy C. Templeton, widow of George M., resided at 806 Henley from 1910 to 1913 (and possibly after). However, the Sanborn-Perris map of 1917, the first to show this address, indicated a row house type structure containing three residential units. It is doubtful that this structure would be referred to as a cottage. Due to a lack of additional documentary evidence, this discrepancy had not been resolved.

Tillman, Lewis (D.M. Rose) Res. W. Cumberland Ave. P.

As indicated in the city directories, Lewis Tillman, attorney-at-law, resided at 77/405 W. Cumberland Avenue from 1887 until 1913 (and possibly after). It has not been determined for what an April 1891 payment of \$37.50, as indicated in the cash ledger, was made. Although the city directories indicated that Lewis Tillman resided at 112 Craig in 1886, it is possible that this commission was undertaken prior to 1887. However, due to a lack of documentary evidence this is merely speculative.

* Tittsworth, Capt. H.D. Res. Eleanor St. Plans
 Tittsworth, Capt. H.D. Cottage Gill St. P. 1909
 Tittsworth, Capt. H.D. Res. E. 5th Ave. Plans
 Tittsworth, Capt. H.D. Rem. Res.E. 5th Ave. 5-1915

The Baumann Brothers' commissions book included four entries for Capt. H.D. Tittsworth. Although, the specifics have not been determined for each entry, evidence was found concerning the commission of plans for a residence on E. Fifth Avenue. As indicated in the city directories, Capt. Tittsworth, conductor for Southern Railway, boarded at various addresses before 1903. In addition, each year thereafter, until 1906, the city directories indicated a new address for H.D. Tittsworth. However, beginning in 1906 and continuing through 1913, Capt. Tittsworth resided at 314 E. Fifth Avenue.

* Trent, W.F. Res. W. Vine St. Plans

No listings appeared in the city directories before 1893 and W.F. Trent, traveling salesman for Hazen and Lotspeich, wholesale grocers, boarded at various addresses between 1893 and 1901. However, the occupancy of the residence at 419 W. Vine Avenue by W.F. Trent is indicated in 1901.

Tyson, Gen. L.D. Res. Temple & Melrose Park Bl.Pts.

It is doubtful that the Baumann Brothers were responsible for the design of the Tyson home on Temple Avenue. The design of this home has been credited to George F. Barber. (interview by author with Dr. Michael Tomlan, March 7, 1992). However, as the commission entry states, the Baumann Brothers may have only done blue prints for the construction of the house and not the actual design.

* VanGilder, Somers Res. N. Broadway Plans

As indicated in the city directories, Somers VanGilder, a traveling salesman, first occupied the residence at 1165 N. Broadway beginning in 1903. Although this residence was constructed during the Post-Victorian period, its outline as provided in the Sanborn-Perris Fire Insurance map is more typical of Late Victorian residences.

Walker, M.A.

Although no commission entry was given for M.A. Walker, in an 1890 newspaper article about the Baumann Brothers' current work, reference was made to the "handsome residence for M.A. Walker in course of erection at south side; Green McLemore, contractor." (Knoxville Tribune, 13 April 1890) In addition, M.A. Walker made payments to the Baumann Brothers on July 18, 1890 and February 7, 1891 totaling \$115.00. As indicated in the city directories, Marshall A. Walker, state representative and justice of the peace, first resided in South Knoxville near Third Baptist Church in 1891.

* Walker, Thos. A. Res. Luttrell St. Plans

As indicated in the city directories, T.A. Walker, a traveling salesman for McMillan & Hazen, first occupied the residence at 1030 Luttrell in 1905.

Ward, J.W. Res. Plans

As indicated in the city directories, John W. Ward, chief clerk of the United Order of the Golden Cross, resided at 175/993 Luttrell Avenue before 1887 until 1913 (and possibly after). It was determined from Warranty Deed, Book Y3, p. 142, that this property was purchased in March 1883. Based on this information, it is possible that this commission was undertaken before 1887.

Welker, Mrs. Res. Plans

The only documentary evidence pertaining to this commission entry is the cash ledger entry on March 5, 1892 for \$624.00. However, no other documentary evidence including city directory listings have been found.

Whisman, A.H. Bungalow City P&D
Whisman, A.H. Res. Magnolia Ave. D. 1926

Although no listings appeared before 1905 or after 1910, it was determined through the city directories that Addison H. Whisman boarded at various addresses between 1905 and 1908 and resided at 1007 Calloway between 1909 and 1910. However, due to a lack of additional documentary evidence, it is impossible to ascertain what, if any, correlation exists between this evidence and the commission entry.

* White, Dr. A.P. Res. Plans

Dr. A.P. White, secretary and general manager of Knoxville Real Estate Co., made payments totaling \$10.00 to the Baumann Brothers between October 1887 and December 1888. As indicated in the city directories, Dr. White first occupied the residence at 92/1520 Magnolia Avenue in 1887 and resided there until 1900.

White, Capt. W.O. Res. Plans

Although no listings appeared after 1911, it was determined through the city directories that W.O. White, partner in Chapman, White, and Lyons, resided at 1321 Broadway between 1887 and 1907, having moved from Tazewell Pike in 1886. He resided at 209 W. Glenwood from 1908 to 1911. However, due to a lack of additional documentary evidence, it is impossible to ascertain if either of these addresses is that of the residence commissioned by Capt. White.

* Wilder, Gen. John T. Res. 9th St. Plans

As indicated in the city directories, Gen. John T. Wilder resided at 931 Ninth Street beginning in 1901.

Wilson, E.H. Res. Plans

Although it was determined through the city directories that E.H. Wilson, paying teller of E.T. National Bank, boarded at various addresses between 1887 and 1891, he resided at four different addresses between 1894 and 1913. However, due to a lack of documentary evidence, it is impossible to ascertain if any of these addresses is that of the residence commissioned by E.H. Wilson.

Wood, J.F. Res. City Sketches

Although no listings appeared before 1906, it was determined through the city directories that Mr. Wood, reporter for the Bradstreet Co., resided at four different addresses between 1906 and 1913. However, due to a lack of additional documentary evidence, it is impossible to ascertain which, if any, of these addresses is that of the residence commissioned by J.F. Wood.

** Woodruff, W.W. Jr. Res. W. Cumberland Ave. P&D 1902

This residence appeared in an edition of Architecture: A Monthly Magazine. The date and location provided in the commission entry match the 1630 W. Cumberland address given in the city directories for the Woodruff residence which was first occupied in 1902. (See Chapters 3 and 4 for further discussion and photographic evidence.)

* Woods, Roy Res. Plans

Roy Woods, with Woods and Taylor, clothing and gents furnishings, made payments totaling \$125.00 to the Baumann Brothers on December 18, 1892 and January 14, 1893. Although no listings appeared in the city directories before 1893, the first listing of 813 N. Fifth Avenue as occupied by Roy Woods appeared in 1893.

** Woodward, Col. J.C Res. Plans

As indicated in the cash ledger, J.C. Woodward made payments totaling \$764.00 to the Baumann Brothers between November 1890 and April 1892. In addition, other documentray evidence indicated that the Baumann Brothers designed the residence of J.C. Woodward located in Fountain City. (See Chapters 3 and 4 for further discussion and photographic evidence.)

** Woodward, Col. N.S. Res. Park City Plans

As indicated in the city directories, N.S. Woodward resided at Castle Avenue in Park City beginning in 1887. (See Chapter 3 for additional discussion and photographic evidence.)

* Woolf, H.W. Res. Frame Plans 1887

H.W. Woolf, a clerk for ETV&G Railroad, made a \$25.00 payment to the Baumann Brothers on December 13, 1887. As indicated in the city directories, the first occupation of the residence at 175/817 N. Fourth Avenue by H. W. Woolf appeared in 1888. Mr. Woolf resided at this address through the entire study period ending in 1913. In addition, Mr. Woolf purchased the lot on N. Fourth Avenue on which the residence was constructed on January 1, 1887. (Knox County Warranty Deed, Book F4 (January 1, 1887), 451.)

Worsham, W.P. Res. Knoxville, Tenn. F. Elev.

No documentary evidence in the city directories, cash ledger, deeds or other sources has been found to provide information pertaining to this entry.

* Wright, Chas. W. Cottage P. 1901
Wright, Chas. W. Res. Knoxville, Tenn. Plans

As indicated in the city directories, Charles W. Wright, a train conductor, tinner, brakeman and switchman for Southern Railway boarded at various addresses around Knoxville before 1902. However, in 1902, and thereafter, he resided at 822 Deery. Although the date of construction was during the Post-Victorian period, this home is more characteristic of homes of the Late Victorian period.

Wright, Walter Res. Walnut St. Plans

The city directories provided listings for Walter S., Walter W., and Walter R. Wright. The listings for all of these Walter Wrights indicated that they boarded at various addresses and did not own homes. In addition, none of them boarded at a Walnut address. Furthermore, these listings only appeared between 1893 and 1905.

** Wright, Will D. Res. Main & Henley St. P&D Torn Down

The residence of Will D. Wright was featured in an issue of Architecture: A Monthly Magazine. As indicated in the city directories, W.D. Wright occupied the residence at 618 W. Main Avenue in 1901. (See Chapter 3 for additional discussion and photographic evidence.)

Yoe, J.W. Res. Plans

City directory listings indicated that J.W. Yoe, lawyer and one-time mayor of West Knoxville, resided at 508/1317 before 1887 until 1894, after which no listings were given. Due to a lack of documentary evidence, it is impossible to ascertain if this address is for the residence referred to in the commission entry for Mr. Yoe.

* Young, A.L.	Res.	Knoxville, Tenn.	Plans
Young, A.L.	Res. no. 2		Plans

A.L. Young, in the dry goods business, made a \$59.50 payment to the Baumann Brothers on July 2, 1888. Within a year of this payment was the city directory listing indicating the A.L. Young had moved in 1888 from 110 Oak to 69/243 Deadrick Avenue where he resided until 1906.

* Young, Peter	Res.	P.
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Peter Young, superintendent of Knox Gas Works, made payments to the Baumann Brothers on November 19 and December 20, 1894 totaling \$120.00. As indicated in the city directories, Peter Young moved from 408 Laurel Avenue in 1893 to 203 E. Scott Avenue in 1895.

APPENDIX B

CLIENTS OF THE BAUMANN BROTHERS
NOT INCLUDED IN THE COMMISSIONS BOOK

APPENDIX B

Listed below are the names of individuals who had design work done by the Baumann Brothers but were not included in the Baumann Brothers' commissions book. Following each name is the source from which the name was obtained.

W.C. Bradley	<u>Knoxville Journal</u> , 4 August 1889
Frank J. Callan	<u>Knoxville Tribune</u> , 9 December 1888
Mrs. J.C. Duncan	<u>Knoxville Journal</u> , 4 August 1889
Russ Harrison	<u>Knoxville Journal</u> , 13 April 1890
E.B. Mann	<u>Knoxville Journal</u> , 13 April 1890
John J. Martin	<u>Knoxville Journal</u> , 13 April 1890
Prof. C.C. Ross	<u>Knoxville Journal</u> , 13 April 1890
M.A. Walker	<u>Knoxville Journal</u> , 13 April 1890

APPENDIX C

SUCCESSION OF THE BAUMANN BROTHERS ARCHITECTURAL FIRM

APPENDIX C

The following is a succession of the Baumann Brothers architectural firm. Beginning before the formation of the Baumann Brothers with Joseph F. Baumann, architect. Included with each firm is a list of the partners. The * indicates those who were not architects.

Joseph F. Baumann, architect	(1872-1887)
Baumann Brothers, architects	(1887-1913)
Joseph F. Baumann	
Albert B. Baumann	
A.B. Baumann, architect	(1913-1922)
Baumann and Baumann	(1922-)
Albert B. Baumann, Sr.	
Albert B. Baumann, Jr.	
Albert Sr. died in 1942; however Albert Jr. retained the Baumann and Baumann name.	
Baumann Inc.	(-1965)
*Mrs. A.B. Baumann, Jr.	
Will Griffin	
Shi Goodwyne	
Gordon Mynatt III	
Griffin, Mynatt Associates	(1965-1967)
Will Griffin	
Gordon Mynatt III	
*Doris Hendren	
Griffin, Mynatt, Kaatz	(1967-1978)
Will Griffin	
Gordon Mynatt III	
Jim Kaatz	
Allen Jones	
Kaatz and Binkley	(1978-1990)
Jim Kaatz	
Larry Binkley	
Allen Jones	
Kaatz, Binkley, Jones & Morris	(1990-present)
Jim Kaatz	
Larry Binkley	
Allen Jones	
Bill Morris	

APPENDIX D

SANBORN-PERRIS FIRE INSURANCE MAPS
OF RESIDENCES DESIGNED
BY THE BAUMANN BROTHERS

APPENDIX D

Included here are the outlines, as provided in the Sanborn-Perris Fire Insurance Maps, of the residences discussed in the text. They are arranged alphabetically. Outlines are not available for the residences which were located on the outskirts of the city. These are identified as "not available." Given with each name is the address of the residence designed by the Baumann Brothers, the date of the Sanborn-Perris map from which the outline was taken, the date of construction of the residence, and the individual's occupation. When possible, the approximate location of the front entrance is marked by an arrow on the outline.

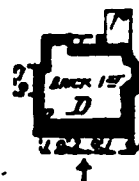
John M. Allen
1669 Dandridge Pike
1890
partner in Boyd, Allen & Co.
wholesale and retail furniture

NOT AVAILABLE

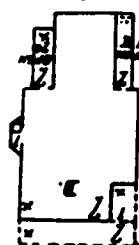
Lem. A. Anderson
407 Richards (1903 map)
1901
clerk for Jim Anderson Co.
grocers



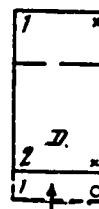
George S. Andes
1643 W. Cumberland Avenue (1917 map)
1893
pres. Knoxville Knit. Mills



G.J. Ashe
200 E. Fifth Avenue (1903 map)
1895
partner in Fitzgerald & Ashe
wholesale liquors



Mrs. Adelia Bailey
109 E. Park/Magnolia Avenue (1903 map)
1898
widow of William C.



L.M.G. Baker
 "Ilse" on Middlebrook Pike
 1898
 partner in Webb, McClung & Baker
 lawyer

NOT AVAILABLE

Albert B. Baumann
 840 N. Fourth Avenue (1903 map)
 1894
 Baumann Brothers architects

Joseph F. Baumann
 809 N. Third Avenue (1903 map)
 1894
 Baumann Brothers architects

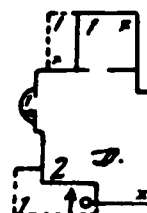
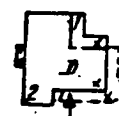
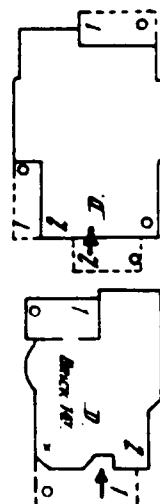
Peter Blow
 Blows Ferry
 1909
 capitalist and industrialist
 county highway commissioner

NOT AVAILABLE

Jos. E. Borches
 838 Temple Avenue (1917 map)
 1900
 sec. & treas. Borches & Co.
 wholesale and retail grocers

W.C. Bradley
 26/126 Thompson Place (1917 map)
 1889
 clerk for Bradley & Haynes
 shoes and hats

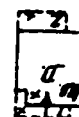
W.S. Bradley
 835 Deery Street (1903 map)
 1897
 clerk for H.L Bradley
 wallpaper and shades



Mrs. E.C. Branner
838 N. Fourth Avenue (1917 map)
1890
no occupation indicated



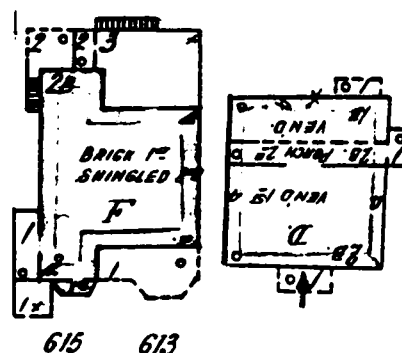
Mrs. E.C. Briscoe
1510 Laurel Avenue (1917 map)
1905
no occupation indicated



J.E. Briscoe
910/1715 Melrose Avenue (1917 map)
1897
vice-pres. Daniel Briscoe Bro. & Co.
wholesale dry goods



J.T. Brownlee (2 commissions)
A) 613 W. Church Avenue (1917 map)
1904
B) 800 W. Hill Avenue (1917 map)
1912
sec. & gen. mgr. Standard Knit. Mills



E.G. Buckwell
1605 W. Clinch Avenue (1903 map)
1893
partner in Cruze, Buffatt & Buckwell
hardware, builders' supplies & machinery



G.L. Burdette
650 Brown (1903 map)
1893
clerk and bookkeeper

NOT AVAILABLE

W.B. Caldwell
750 N. Fourth Avenue (1917 map)
1901
conductor for Southern Railway



Frank J. Callan
Tazewell Pike beyond Edgewood
1888
merchant tailor

NOT AVAILABLE

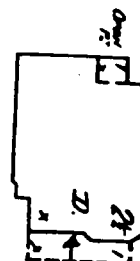
George W. Callahan
Dante, Tennessee
1890
railroad contractor
farmer

NOT AVAILABLE

George N. Camp
1302 Luttrell Avenue (1917 map)
1911
supr. of mines for Coal Creek Coal Co.



Mrs. M.A. Carson
1415 W. Clinch Avenue (1903 map)
1892
no occupation indicated



Y.W. Castell
827/1646 Highland Avenue (1917 map)
1892
no occupation indicated



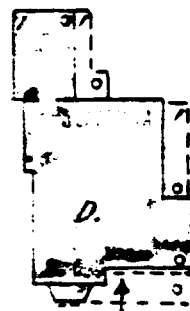
William Caswell (Robert Taylor)
803 N. Fourth Avenue (1903 map)
1887
land developer and real estate dealer



Dr. C.M. Cawood
157 E. Scott Avenue (1917 map)
1892
partner in J.C. Cawood & Son
city physician

NOT AVAILABLE

Dr. J.C. Cawood
 21/205 W. Fifth Avenue (1890 map)
 1889
 partner in J.C. Cawood & Son
 physician
 dean of Tenn. Medical College



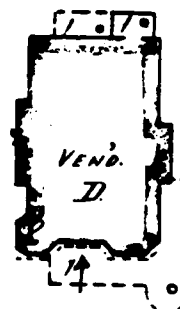
Chapman, J.E. (W.J. Oliver)
 "Cherokee Place" at 2723 Kingston Pike
 1890s
 partner in Chapman, White, Lyons & Co.
 wholesale drugs

NOT AVAILABLE

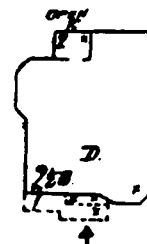
Dr. J.S. Cottrell
 Deery Street
 1890
 physician

NOT AVAILABLE

John R. Cox
 1213 Laurel Avenue (1917 map)
 1905
 partner in Russell & Cox
 clothiers



J.J. Craig Jr.
 608/1415 Highland Avenue (1903 map)
 1890
 pres. John J. Craig Co.
 marble producers



H.W. Curtis
 Black Oak Ridge
 1890
 jeweler

NOT AVAILABLE

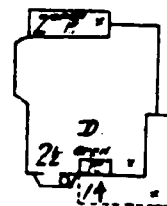
W.H. Dawn (W.J. Schriver)
 Kingston Pike
 1892
 owner of Knox. Building & Contracting

NOT AVAILABLE

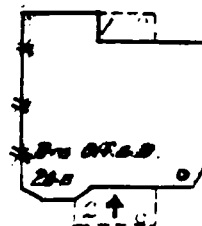
R.T. Dearmond
1416 W. Clinch Avenue (1903 map)
1894
no occupation indicated



Leslie P. DeGroat
602/1409 Highland Avenue (1903 map)
1894
partner in New South Baking Powder Co.



Dr. C. Deadrick
501 W. Church Avenue (1903 map)
1900
physician



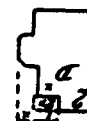
H.A. Depue
204 E. Fourth Avenue (1903 map)
1900
partner in Knoxville Steam Laundry



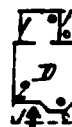
R.M. Doll
737 N. Fourth Avenue (1890 map)
1888
insurance agent



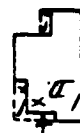
Mrs. J.C. Duncan
700/1500 W. Cumberland Avenue (1917 map)
1890
no occupation indicated



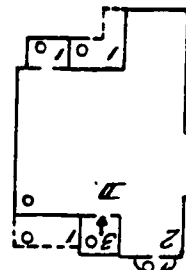
F.A. Engert
1101 E. Main Avenue (1917 map)
1908
plumber



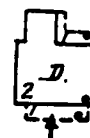
W.C. Everett
809/1616 Highland Avenue (1903 map)
1889
druggist and bookkeeper



Frank L. Fisher
516 W. Vine Avenue (1903 map)
1901
pres. East Tenn. National Bank



Mrs. Nellie Fitzgerald
311 W. Glenwood (1917 map)
1900
no occupation indicated



M.F. Flenniken
1604 Laurel Avenue (1917 map)
1908
owner of M.F. Flenniken & Co.
real estate



A.G. French
French Road
1898
clerk in criminal court

NOT AVAILABLE

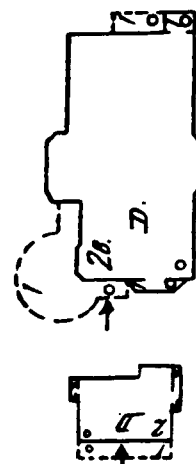
W.C. Fulcher
741 N. Third Avenue (1917 map)
1892
building inspector
merchandise broker
real estate dealer



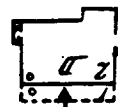
L.A. Galyon
932 S. Ninth Street (1917 map)
1901
contractor, builder and lumber manufacturer



H.W. Hall
601/1402 W. Clinch Avenue (1903 map)
1889
partner in Hall & Calloway
boots and shoes



Jas. S. Hall
1300 Laurel Avenue (1917 map)
1911
partner in J.S. Hall & Sons
dry goods



Russ Harrison
Dandridge Pike near Eastport
1890
ad solicitor for Knoxville Sentinel

NOT AVAILABLE

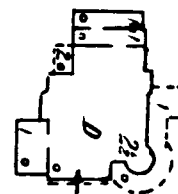
H.A. Harth
505 W. Cumberland Avenue (1903 map)
1896
pawn broker, realtor and loans



Miss Margarete Hayes
914 Hayes Avenue
1893
no occupation indicated

NOT AVAILABLE

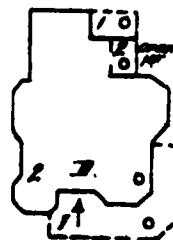
Asa Hazen
400/907 S. Ninth Avenue (1917 map)
1892
partner in McMillan and Hazen
wholesale boots and shoes



T.F. Hazen
Middlebrook Pike
1904
owner of T.F. Hazen Co.
shoes and hats

NOT AVAILABLE

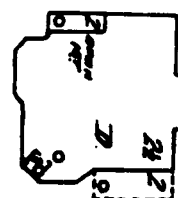
S.G. Heiskell
619 W. Cumberland Avenue (1903 map)
1901
lawyer & four-time Knoxville mayor



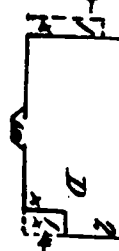
G.E. Helm
1511 Laurel Avenue (1917 map)
1909
pres. King Mantel Co.



Jno. C. Helner
1033 Luttrell (1903 map)
1892
freight agt. Southern Railway



Jno. E. Hood
800 N. Morgan (1903 map)
1893
mgr. Knoxville Gas Light Co.



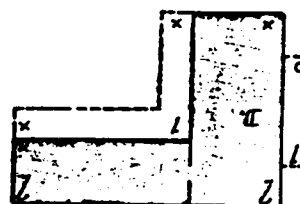
J.D. Hope
813 N. Third Avenue (1903 map)
1898
engraver for Hope Bros.
jewelers



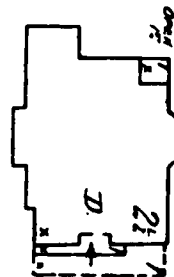
Sam House
1623 Melrose Avenue (1917 map)
1902
partner House-Hasson Hardware



Mrs. Sophia Hunter
216 E. Church Avenue (1903 map)
1892
no occupation indicated



Mrs. M.H. Ijams
1401 W. Clinch Avenue (1903 map)
1892
teacher at Tenn. School for the Deaf



Ashley Johnson
Kimberlain Heights
1890
carpenter, plumber and laborer

NOT AVAILABLE

Frank J. Jones
South Knoxville
1905
civil engineer

NOT AVAILABLE

J.A. Jones
South Knoxville
1891
grocer and assist. road overseer

NOT AVAILABLE

J.W. Jones
South Knoxville
1891
no occupation indicated

NOT AVAILABLE

Mary L. Jones
South Knoxville
1891
no occupation given

NOT AVAILABLE

Mrs. Myrtle Jones
South Knoxville - Sevierville Pike
1905
no occupation given

NOT AVAILABLE

G.H. Kaiser
 223/1103 Luttrell Avenue (1903 map)
 1887
 owner Kaiser Bros.
 wholesale fruits and vegetables



W.B. Keener
 "Sunnyside" on Kingston Pike
 1889
 partner in C.M. McClung & Co.
 wholesale hardware and stoves

NOT AVAILABLE

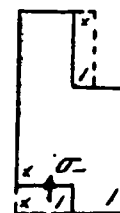
Mrs. Edwin Kennedy
 Kingston Pike
 1894
 husband was partner in
 Brandau, Kennedy & McTeer

NOT AVAILABLE

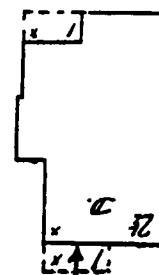
P.J. Kennedy
 1131 N. Third Avenue (1903 map)
 1892
 chief clk. & frght. agt.
 Southern Railway

NOT AVAILABLE

Mrs. B. [Bettie] Kirk
 810 W. Cumberland (1903 map)
 1893
 no occupation indicated



Gustave Knabe
 712 W. Main Avenue (1903 map)
 1889
 owner of Knabe's Music Academy

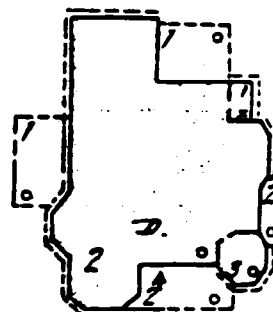


Chas. Knaffl
 west side of High, 1 blk north of Hill
 1902
 partner in Knaffl & Bro.
 photography

NOT AVAILABLE

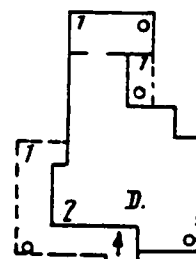
Robt. M. Lindsay
Kingston Pike
1908
no occupation indicated

NOT AVAILABLE



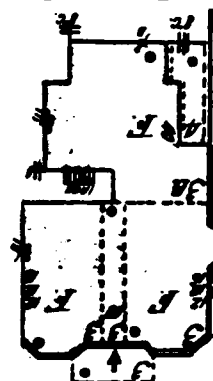
M.S. Little
408/1221 Laurel Avenue (1903 map)
1894
partner in Powers, Little & Co.
wholesale clothing

J.O. Lotspeich
79/507 E. Fifth Avenue (1903 map)
1887
partner in Hazen & Lotspeich
wholesale grocers



J.E. Lutz
"Westwood" at 3425 Kingston Pike
1890
owner of J.E. Lutz & Co.
general insurance

NOT AVAILABLE

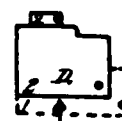


W.L. Lyons
618 W. Church Avenue (1917 map)
1906
partner in Chapman, White, Lyons & Co.
wholesale drugs

E.B. Mann
1315 Sixth Avenue (1917 map)
1890
owner E.B. Mann Undertaking Co.



C.F. Maples
2439 Magnolia Avenue (1917 map)
1909
owner of Maple Bros. Lumber Co.



T.L. Maxwell
 87/821 N. Fifth Avenue (1903 map)
 1890
 cashier for Farmers and Traders Bank
 partner in Maxwell & Youmans



Wm. M. Meek
 1312 White Avenue (1903 map)
 1896
 attorney



Dr. Geo. Mellen
 University Hill
 University of Tennessee
 1893
 prof. of Greek & French at UT

NOT AVAILABLE

H.S. Misner
 1503 Magnolia Avenue (1917 map)
 1893
 pres. Holson Banking & Trust Co.
 treas. Knox. Furniture Co.



Henry Moses
 1330 Broadway (1903 map)
 1888
 no occupation indicated



Prof. W.E. Moses
 1356 Broadway (1903 map)
 1888
 justice of the peace
 accountant, city recorder
 sec. & treas. Tenn. Marble & Lime Co.



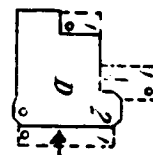
Inge Murphy
 Kingston Pike
 1910
 no occupation indicated

NOT AVAILABLE

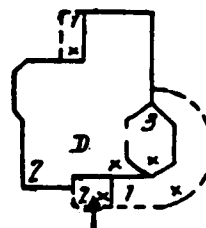
F.H. McClung
Hill Street near corner of High
1888
partner in Cowan, McClung & Co.
wholesale dry goods, etc.

NOT AVAILABLE

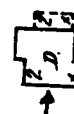
W.K. McClure
949 Temple Avenue (1917 map)
1902
owner of W.K. McClure & Co.
real estate, timber and coal lands



F.B. McCrary
111/601 E. Hill Avenue (1903 map)
1890
partner in McCrary & Branson
photographers



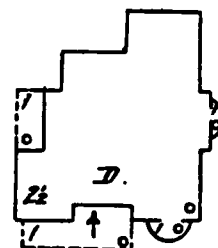
Rev. A. McDonald
1322 Freemont (1917 map)
1910
pastor



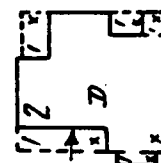
J.P. McDonald
"Idlehour" at Boyd's Bridge Pike
1903
contractor and prop. Idlehour Stock Farm

NOT AVAILABLE

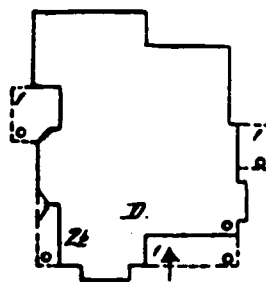
E.E. McMillan
97/415 W. Main Avenue (1903 map)
1888
partner in McMillan, Hazen & Co.
wholesale boots and shoes



R.E. McMillan
128/808 W. Hill Avenue (1903 map)
1890
partner in McMillan, Biddle & Moulden
dry goods



J.T. McTeer
 101/505 W. Main Avenue (1890 map)
 1887
 partner in McTeers, Payne, Burger & Hood
 wholesale clothing



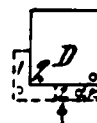
S.D. Newton
 1603 Dandridge Pike
 1908
 civil engineer

NOT AVAILABLE

S.R. Ogden
 1106 Rose Avenue
 1889
 mgr. Ogden Bros. & Co.
 wholesale stationers, printers, etc.

NOT AVAILABLE

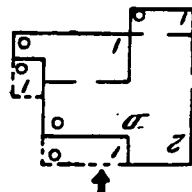
Ralph E. Oliver
 1505 W. Cumberland Avenue (1917 map)
 1905
 contractor with W.J. Oliver



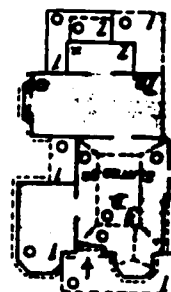
W.J. Oliver (J.E. Chapman)
 "Cherokee Place" at 2723 Kingston Pike
 1896
 owner of W.J. Oliver Manufacturing

NOT AVAILABLE

Wm. Osborne
 512 Summer Place (1903 map)
 1891
 no occupation indicated



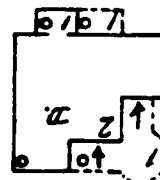
Dr. Otts
 210 E. Fifth Avenue (1903 map)
 1900
 physician



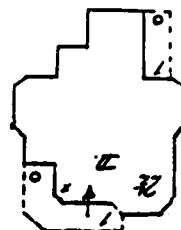
Henry A.E. Parsons
402 E. Scott Avenue (1917 map)
1906
sec. & treas. W.W. Woodruff Hardware



Jas. Perkins
830 Deery Street (1903 map)
1891
clerk for Daniel Briscoe & Co.
wholesale dry goods



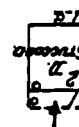
Masterson Peyton
700 W. Main (1903 map)
1899
partner in Ingersoll & Peyton
lawyers



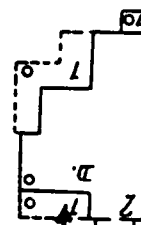
H.A. Pickle
1710 W. Clinch Avenue (1917 map)
1909
no occupation indicated



Chas. H. Porta
1710 E. Jackson Avenue (1917 map)
1908
no occupation indicated



A.J. Price
904 Oak Street (1903 map)
1890
supr. Knox. Furniture Co.



W.D. Rodgers
207 E. Fifth Avenue (1903 map)
1893
partner in Caldwell & Rodgers



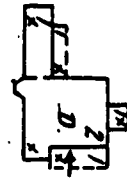
Prof. C.C. Ross
1205 Rose Avenue
1890
principal of East Tenn. Institute

NOT AVAILABLE

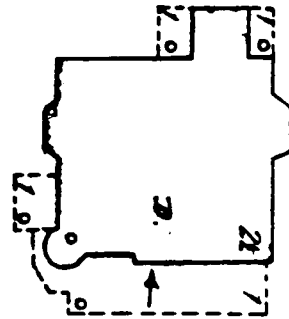
J. Ed. Ross
505/1308 White Avenue (1903 map)
1893
partner in Knox. Marble Co.



Jno. M. Ross
1365 Armstrong Avenue (1917 map)
1889
president of Knox. Marble Co.



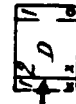
Mrs. M.L. Ross
1415 Laurel Avenue (1903 map)
1893
owner of M.L. Ross & Co.
wholesale groceries



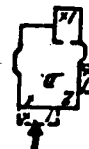
Capt. Wm. Rule
1604 W. Clinch Avenue (1917 map)
1913
editor in chief Journal and Tribune



H.C. Sanford
916 Ninth Street (1917 map)
1905
lawyer and notary public



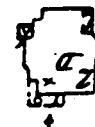
Mrs. C. [Crescentia] Schmidt
130 Kenyon (1917 map)
1902
widow of Rudolph



Chas. R. Schmidt
128 Kenyon (1917 map)
1902
barber



Prof. C.D. Schmitt
501/1302 White Avenue (1903 map)
1895
prof. of math at UT



W.J. Schriver (W.J. Dawn)
Kingston Pike
1892
no occupation indicated

NOT AVAILABLE

F.A.R. Scott
Oak Hill
1887
insurance and real estate

NOT AVAILABLE

Mrs. Sue Scott
1415 W. Clinch Avenue (1903 map)
1892
widowed in 1891



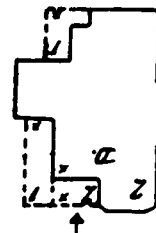
Col. W.S. Shields
861 Temple/1600 Melrose Avenue (1917 map)
1905
pres. of City National Bank



A.E. Staub
1615 Highland Avenue (1903 map)
1900
clerk for Southern Railway



Jacob Staub
301/1102 Highland Avenue (1903 map)
1892
city weigher

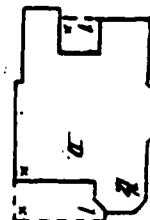


C.C. Sullins
Kingston Pike
1896
owner of C.C. Sullins & Co.

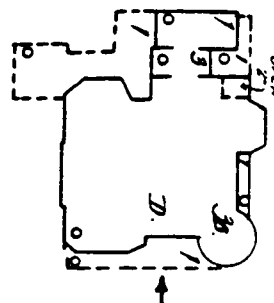
NOT AVAILABLE

Chas. S. Swan (2 commissions)
A) 29/132 Munson
1889
B) 723 Deery (1903 map)
1901
partner in Swan Bros.
bakers and confectioners

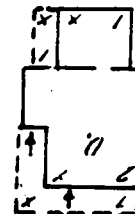
A) NOT AVAILABLE



Maj. R.R. Swepson
718/1537 Laurel Avenue (1903 map)
1888
partner in Dick, Payne & Co.
wholesale and retail grocers
partner in Daniel Briscoe & Co.
wholesale dry goods
partner in J.L. Davis & Co.
wholesale hats, caps and straw goods

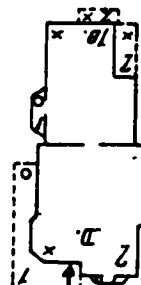


W.C. Tatum
238 E. Hill Avenue (1890 map)
1887
no occupation indicated

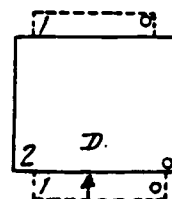


Robt. Taylor (Wm. Caswell)
** see Wm. Caswell

Capt. H.D. Tittsworth
314 E. Fifth Avenue (1971 map)
1906
conductor for Southern Railway



W.F. Trent
 419 W. Vine Avenue (1917 map)
 1901
 traveling salesman for Hazen & Lotspeich
 wholesale grocers



Somers VanGilder
 1165 N. Broadway (1917 map)
 1903
 traveling salesman



M.A. Walker
 South Knoxville
 1890
 State Representative
 Justice of the Peace

NOT AVAILABLE

T.A. Walker
 1030 Luttrell Avenue (1917 map)
 1905
 traveling salesman for McMillan & Hazen
 boots and shoes



Dr. A.P. White
 92/1520 Magnolia Avenue (1917 map)
 1887
 sec. & gen. mgr. of Knox. Real Estate



Gen. John T. Wilder
 931 Ninth Street (1917 map)
 1900
 U.S. Pension agent



W.W. Woodruff Jr.
 1630 W. Cumberland Avenue (1917 map)
 1902
 clk. Woodruff Hardware Co.



Roy Woods
813 N. Fifth Avenue (1903 map)
1892
with Woods & Taylor
clothing & gents furnishings



Col. J.C. Woodward
"Park Place" in Fountain City
early 1890s
developer of Fountain Head
had railroad connections

NOT AVAILABLE

Col. N.S. Woodward
Castle Avenue near Elmwood Park
1888
route agt. for Southern Express Co.

NOT AVAILABLE

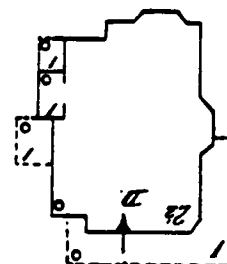
H.W. Woolf
175/817 N. Fourth Avenue (1890 map)
1887
clk. for ETV&G Railroad



Chas. W. Wright
822 Deery Street (1903 map)
1901
train conductor for Southern Railway



Will D. Wright
618 W. Main Avenue (1917 map)
1902
U.S. District Attorney
partner in Wright and Burrows
attorneys



A.L. Young
69/243 Deadrick (1903 map)
1888
dry goods



Peter Young
203 E. Scott Avenue
1892
supr. Knox Gas Works

NOT AVAILABLE

VITA

Margaret Ann Prater Jeffries was born in Loudon, Tennessee on September 19, 1960. She attended public schools in Knox County, Tennessee and graduated from Karns High School in 1978. She entered the University of Tennessee, Knoxville and graduated with a Bachelor of Science degree in Interior Design in the Spring 1982. She was awarded "Outstanding Interior Design Student" in 1982.

Immediately following graduation, she entered the graduate program at the University of Tennessee, Knoxville. She received a Master of Science degree in interior design in June 1985. However, prior to the receipt of this degree, she had begun work in an interdisciplinary curriculum incorporating architecture, interior design and history. She was awarded a Doctor of Philosophy in Human Ecology in May 1993.

During her years of graduate school, she taught at the University of Tennessee, Knoxville, both as a graduate teaching assistant and as adjunct faculty. She was awarded "Outstanding Teaching" in 1985 and "Outstanding Research" in 1987. In addition to her teaching positions, she also practiced interior design and worked in the residential construction industry.

The author is a member of Omicron Nu, Phi Kappa Phi, American Society of Interior Design, Knoxville Heritage, and

the East Tennessee Historical Society. She has been listed in numerous editions of Who's Who in Interior Design.

She is married to David Houston Jeffries of Knoxville, Tennessee. They have one son, Benjamin.